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Rave reviews and enormous business throughout America greet this MGMusical spree from the "Gigi" producer-director team. F'rinstance, its first 3 weeks at the Radio City Music Hall took £198,000 that's right £, not $! Your turn soon... Leo releases it here Oct. 10

...MAYER presents

...duction

BELLS ARE RINGING

CinemaScope and METROCOLOR

JUDY HOLLIDAY

DEAN MARTIN

FRED CLARK With EDDIE FOY, JR. · JEAN STAPLETON · ... BETTY COMDEN and ADOLPH GREEN · Music by JULE STYNE

... · Book and Lyrics by BETTY COMDEN and ADOLPH GREEN · Music by JULE STYNE · ... VINCENTE MINNELLI

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TOTAL ADMISSIONS!

AT THE ODEON, LEICESTER SQUARE

...my steadying shoulder that saved him from disaster.

Fine comedy

A FRIEND of mine who has just seen Doctor In Love at the cinema tells me he found it a most tremendous film. He thought this British production possibly the best comedy presented since the war.

If the film industry can keep up this standard the cinema can stand up to competition from television or any other form of entertainment.

Case costs £40,000

LEGAL costs in the State ... trial at

From the Evening Standard, July 20

Just what the Doctor ordered!

KINE. WEEKLY, 4/8/60.

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No. 2,757 Thursday, August 4, 1960 Vol. 519

Everyone loves
Lyons Maid

NEWS HIGHLIGHTS . . .

Colour newsreel of Parliament

THE cinema newsreel companies—and not television as was the case two years ago—have secured the rights to cover the opening of Parliament by the Queen on November 1. The film will be in colour.

When it was announced in Parliament that the Queen had approved the Government's decision to allow the event to be filmed in colour it was acclaimed in Wardour Street as "one of the greatest scoops in cinema history."

Plans have been made to have ten cameramen at strategic positions in the Houses of Parliament and the newsreel, which will be longer than usual, will give the main parts of the ceremonial, but not the Queen's speech in full. The newsreel will be issued by Pathé News, but on Tuesday Movietonews had not made a decision, pending clarification of the policy for the coverage.

The newsreel companies have agreed to make a black-and-white version of the film available to television. In addition to the newsreel coverage, the Central Office of Information has been given permission to film the event.

Shepperton Studios makes profit

A MODEST profit, compared with a large loss last year, is reported by Douglas Collins, chairman, in Shepperton Studios report and accounts for the year ended March 31, 1960. The studios made a profit of £8,379, against a £27,191 loss the previous year and £200,232 loss in 1957/58.

Commenting that the profit, although small, was a "welcome contrast to the losses of the two previous years," Mr. Collins points out that results for the year would have been better had it not been for losses sustained in the early months of the financial year.

His statement adds that, in recent months, film production has been operating at a higher level in this country; but there was still an overall surplus of letting stage space in major studios and the competition for business was severe.

Mr. Collins reports that during the year Shepperton continued to maintain a high degree of efficiency and economical operation, adding that the studio aimed to help producers in every possible way by keeping down their production costs, and to offer exceptional service.

Business in the early part of the current financial year has been satisfactory, he states. The studios had been operating to near capacity for the first quarter of the financial year although the results for the full year depended largely on the level of activity at Shepperton during the winter months when business is more difficult.

Edinburgh gets civic grant

FOR THE first time Edinburgh Corporation has made a grant to the Edinburgh Film Festival—£250. The decision follows representations made by the festival committee, which pointed out the difficulties of competing with heavily subsidised Continental festivals.

With less than three weeks to go—the festival opens on Sunday, August 21—not even a provisional programme has been issued. Nevertheless, over 220 films from 35 countries have been entered. About a hundred films have been seen by the selection committee.

Ingmar Bergman, Swedish director is sending a new film to the festival for the fourth year in succession. It is, "The Virgin Spring."

KINE. LEVY READY RECKONER

In response to requests from exhibitors, the KINE. is preparing a new ready reckoner to facilitate the computation of amounts payable under the new production levy rate at one-ninth of the amount by which the price of admission exceeds 11d.

The new ready reckoner is being compiled with the full co-operation of Customs and Excise to simplify calculations and to conform with the requirements of the official returns. It will be published as soon as practical.

Sunday reform bill in November?

A SERIOUS attempt to get rid of the Sunday charity levy is to be made next winter by William Shepherd, Conservative MP for Cheadle, who regards the levy as "immoral."

Mr. Shepherd told the KINE. Parliamentary correspondent that he and other MPs confidently expect that R. A. Butler, Home Secretary, will introduce a Sunday Observance Bill in the new session of Parliament starting next November.

This would aim to supersede the ancient Sunday laws which are now discredited, get rid of anomalies, and generally lead to reform.

But MPs have no idea yet whether the probable Butler Bill will deal with the Sunday levy. It may do so. Mr. Butler himself has no strong feelings about it either way, and the Board of Trade, with its own responsibilities to the cinema, would agree.

However, if there proves to be nothing in the Government Bill, Mr. Shepherd will bring in his own bill in the Commons under the ten-minute rule procedure. He then has to persuade the House in a ten-minute speech to give him leave to introduce his bill.

If launched early in the session, such a bill has as good a chance as any other private member's measure.

Says Mr. Shepherd: "It is utterly repugnant that the condition of a Sunday licence shall be the payment of this special levy. It is immoral."

Labour MPs interested in films mostly share Mr. Shepherd's view.

Too many unions—Sir Tom plans talks

NATKE'S general secretary Sir Tom O'Brien is planning a series of informal talks with leaders of the film unions—as a preliminary move in an attempt to reduce the number of unions in the industry.

The question was first raised at the NATKE annual conference in May when the national executive was instructed "to explore the practicability of forming one union for acting performers, one for musicians, composers and writers, and one for all other personnel in the industry." In this way, it was said, the interests

continued on page 22

Viewpoint

UNREWARDING EFFORTS

IT IS implicit in the resolution from the Yorkshire branch CEA that independent exhibitors in the area are alarmed about the prospects of toll-tv.

The branch wants to know what information Head Office has on toll-tv. Furthermore, it wants the CEA to make representations to the Government, urging that the matter should be carefully examined before toll-tv licences are granted.

On the first point, the CEA has a committee which is keeping in touch with developments, but it cannot draw any positive conclusions until the Government's policy is made known.

It has been reported that the Television Advisory Committee in its recommendations for the future development of television, has recommended the provision of facilities for a toll-tv channel. But it is not expected that the Government will deal with this independently of television as a whole.

On the second point, it is certain that the Government will thoroughly examine the implications of toll-tv before it declares its policy. In the meantime, toll-tv, in some form or another, is regarded as inevitable in informed quarters.

So far as the CEA is concerned, it is certain that interest will be sharply divided between members who are actively preparing for participation in toll-tv, if permitted, and those who are content to rest upon their investment in the bricks and mortar of the cinema. For those reasons it is most unlikely that the CEA could adopt a policy of opposition to toll-tv.

Although the future of toll-tv is uncertain, it is probably safe to say that, if it comes, it will not be vested in a monopoly for two reasons Government policy and the tremendous amount of capital that will be required.

The independent exhibitor will be well advised to investigate the possibilities of participating in local franchises, rather than indulging in the unrewarding effort of opposing the inevitable.

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Long Shots

NEWSREEL cameras will be admitted to Parliament for the first time for the filming in colour of the State opening of the next session on November 1—a great scoop for the newsreels.

Television cameras will *not* be there to present a live broadcast on this occasion, but the newsreels have agreed to supply a black and white print to television.

The decision to allow the filming was announced by the Home Secretary, Mr. R. A. Butler, in the Commons last Thursday. The Queen, he said, had approved the Government's decision.

"We feel that a vivid record in this form of one of our great occasions will be welcome not only in this country but by all our partners in the Commonwealth and will be of real and lasting value," said Mr. Butler.

Tom Driberg asked the Home Secretary to make sure that there will be a commentary or introduction to the film making clear the Queen's constitutional position.

In other words, Mr. Driberg wished cinema audiences everywhere to have it explained to them that the Queen's speech merely expressed plans of her current Ministers and that she is not expressing her own opinions.

Mr. Butler agreed that this was important, but pointed out that the speech would not be reproduced in full in the film.

Two films, he said, would be made, one by the Central Office of Information and the other by a newsreel company.

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LORD ARCHIBALD is very grateful for the messages of sympathy that he has received from so many people following the sudden death of Lady Archibald.

In asking me to express his thanks to those in the trade who have offered their condolences, Lord Archibald tells me that the volume of messages is such that he very much regrets that it will be impossible for him to answer them all personally.

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I HEAR it's been a bumper bank holiday for Rank FD.

Reports from all over the country indicate that this has been one of the best August Bank Holiday week-ends for the company since the war.

"Doctor in Love" broke yet another record. Following its new daily, weekly and 14-day records at the Odeon, Leicester Square, manager Peter Hall states that the picture took more money over the week-end than for any bank holiday in the theatre's history.

The film has also registered Sunday and daily take records at the Odeon, Rhyl; daily take records at the Odeon, Manchester, the Gaumont, Taunton, and the Odeon, Exeter. At the Gaumont, Bristol, "Doctor" set up a new weekly take and admissions record and a new weekly take record at the Odeon, Nottingham.

Hard on the heels of "Doctor in Love" was "Make Mine Mink," which recorded excellent business at the Odeon, Lowestoft, the Odeon, Norwich, the Gaumont, Hanley, the Od Clacton, the Gaumont, Northampton, the mont, Southampton, the Odeon, Jersey, Odeon, Folkestone, the Odeon, Southend, the Odeon, Ramsgate.

"The Savage Innocents" is still doing well. The Odeon, Blackpool, and the Od Scarborough, are the situations where the has played to packed houses.

Besides these current successes, "The Le of Gentlemen" and "Never Let Go" still ve a firm grip on provincial box-offices.

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HOLIDAY news from Warner-Pathe was doubly good and had the great advantage of starting before the holiday.

On its first pre-releases, for instance, "Sands of the Desert" has, I am told, been "doing marvellous business"; and that mighty property "Hercules Unchained" has gone off with a bang, loud enough to match its high-pressure exploitation.

Lou Lewis told me on Tuesday morning that Joe Levine's picture had broken records in practically every situation.

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THE critics have again acclaimed the remarkable performance of Hayley Mills, the 13-year-old daughter of star John Mills. This time for her performance in the treacle-sweet sentimentality of the story of "Pollyanna" produced by Disney.

Disney was astute enough to sign the young star on contract following her sensational debut in "Tiger Bay."

I well recall that the Disney executives, when they were over here recently, described Hayley as the greatest child discovery since Shirley Temple, adding that she had infinitely more talent. They were tremendously impressed with her self-assurance on the set and her performance as seen in the rushes.

John Mills, who is the star of Disney's "Swiss Family Robinson," left for Hollywood on Friday to visit his daughter, who is now making her second film for the Disney organisation.

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DISNEY'S Cyril Edgar was on the phone bright and early Tuesday morning to tell me he had enjoyed his Bank Holiday—at Studio One.

"Pollyanna" broke the house record on Friday. Business was even better on Saturday Monday's take topped the lot, creating a new all-time record for the cinema.

No wonder Cyril could not tear himself away from Studio One over the week-end.

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THERE could be little doubt about the effect of the controversy and the publicity—not all of it good—which has surrounded Bryanston's "The Entertainer" over the past few weeks.

There were crowds inside, crowds outside when

Lord Morrison of Lambeth, president of the British Board of Film Censors, recently visited Shepperton Studios to watch filming of Carl Foreman's "The Guns of Navarone" directed in CinemaScope and colour by J. Lee Thompson for Columbia release. Lord Morrison lunched with Carl Foreman and the picture's six male stars—Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle and James Darren. L. to r.: Mrs. John Trevelyan; Carl Foreman; Gregory Peck; John Trevelyan; Lord Morrison; M. J. Frankovich; Andy Worker, managing director of the studios

...n of the John Osborne play—
...een by director Tony Richard-
...ered at the Odeon, Marble Arch.
...The police had their work cut
...the throng which pressed for a
...the personalities arriving at the
... them Jack Hawkins, Stanley
...lls, Anthony Quinn, Sidney James
...n Field.
...ceived in the foyer by Sir Michael
...Maxwell Setton of Bryanston, Bri-
...man Douglas Collins and producer
...tainer," Harry Saltzman.

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JOHN ...ORNE was unable to make it but
...s place ... more than filled by equally angry
...oung me... Arnold Wesker, Willis Hall, Bernard
Kops and ...in Arden.
There ... no first-night stunts—"We think
there's a ... ...er sense of occasion without them,"
said a Br... ...ton spokesman—but an impressive
line-up of ...d-time musical-hall stars were there
to match ... mood of the picture.
They ...ded G. H. Elliott, Bill Danvers,
David Le... Max Bacon and George Lee—both
appear in the picture—Albert Whelan, Ida Barr,
Ella Retford, Dorothy Ward, Sean Glanville,
Wee Georgie Wood, Barry Lupino and Marie
Lloyd Jr.
And I think few of them would have argued with the force, or the accuracy, of Laurence Olivier's portrayal of a failing music-hall comic.
Despite the mixed bag of reviews in the national press, the daily take was in the four-figure ...cket at the Odeon over the holiday week-end.

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BILLY WILDER'S brilliant comedy-drama "The Apartment," has scored, more than somewhat, at the Leicester Square Theatre.
The overworked phrase, "a box-office record has been broken," is not applied without real justification in this case.
I hear on the best authority that the picture has actually created an all-time record for the Leicester Square show-case.

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HITCH...OCK, surely one of the industry's greates... showmen, has excelled himself in the pre-s... of his latest picture "Psycho," which is al... doing sensational business in the States for P... ount.
Hi... who has gone to great lengths to shroud the p... f the film in secrecy, has insisted upon a pol... that no one is to be admitted after the start o... the film at each performance.
This ...icy, which has done so much to stimulate a... st in the film, is being adopted for the trade ... w today (Thursday) and for the premiere ... at the Plaza.
Yes... y, Wednesday, we were invited to see a sp... presentation at Paramount's private thea... This illustrated the tremendous pre-sellin... s inspired by Hitch.

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Th... active American production pair Geo... Glass and Walter Seltzer, who seem to spen... much time here as in Hollywood, are due ... ondon again next week to finalise plans for ... concurrent production of two major international subjects, one here and the other in Paris.
I will talk with Michael Anderson who is to ...ct their British production "The First T... o Babylon," starring Gary Cooper in his fi... ole in a modern suspense story.
...duction plans, incidentally, have advanced so ...ell that shooting, at the ABPC Elstree Studios, has been brought forward to October 3. And George and Walter hope to include in the unit many of those who worked with them and Anderson on "Shake Hands With the Devil." Among them: Bill Kirby, as production supervisor, and Erwin Hillier, now photographing "The Long and the Short and the Tall," as director of photography. Bob Lennard will do the casting.
Joe Stefano, the brilliant writer who scripted Hitchcock's "Psycho," adapted the story from Max Ehrlich's best-seller which traces the effects of a blackmailing letter, delayed for many years through a mail bag robbery. The action of the story has been switched from New York to London and George and Walter are now seeking a new title—Babylon is the terminal of a Long Island suburban rail line.

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A FORTNIGHT after the start of "Babylon," production begins in Paris on "Paris Blues," a strong drama with a jazz background which Martin Ritt will direct from an original screenplay by Jack Sher and Irene Kamp.
Paul Newman and Sidney Poitier play two American musicians who find a new freedom and outlet for their art in the Left Bank caves. Lee Katz has handled the Paris production arrangements.
Both "The First Train to Babylon" and "Paris Blues" will be released by United Artists.

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MEMBERSHIP is booming for the Association of Specialised Film Producers.
H. A. Bridges tells me that the roll now stands at 80 member companies—the highest on record.
The latest company to join the ranks is Aspect Productions.

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JACK PHILLIPS and his partner, Bill Chalmers, of Butcher's, are busily maintaining the continuity of their production programme.
At the present time they are working on two more productions, one of which they hope to make at Twickenham and the other at Walton, where they are at the present moment making "The Gentle Trap," with Jack Parsons producing and Charles Saunders directing. The cast includes Spencer Teakle, Felicity Young, Dorinda Stevens and Martin Benson.
The company already has three pictures in the release pipeline. "The Man Who Couldn't Walk" has won a Rank circuit release and goes out in support of Columbia's "Strangers When We Meet," on October 17.
"The Hand," recently completed, is, I understand, going to the ABC circuit but a release date has yet to be fixed.
The Mancunian-Butcher's production, "Trouble With Eve," produced by Tom Blakeley and directed by Francis Searle, is also to be taken by the ABC circuit following a try-out at two situations recently.
The cast of this picture includes Robert Urquhart, Hy Hazell, Vera Day and the young newcomer to films, Sally Smith, who has been in the publicity limelight recently.

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ONE of the best-known managers on Tyneside, Bob Gilbertson of the Royalty, Gosforth, Newcastle-on-Tyne, has retired from the business.
Before taking over the Royalty when first opened in 1934, he was at the Palace, Boldon, and at the Corona, Felling.
During the whole of his time at Gosforth, Bob has been a member of the Northern branch CEA executive, was the first chairman of the Cinema Managers' Association, and, for the past 13 years, has been treasurer of Northern branch SCMA.
At a tea party held in the theatre between matinee and evening shows, the staff presented him with a picnic hamper and car rug, and a lovely bouquet for Mrs. Gilbertson.
Among those who paid tribute to Mr. Gilbertson was Colin Todd, chief projectionist since the theatre opened.
Mr. Gilbertson is succeeded as manager by Austin Green, his assistant for 18 years, a past chairman of the Northern SCMA and secretary of the branch for the past 12 years.

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PHILIP ALP, of Guild Animation Ltd., has now been appointed administrative director of the company.
Guild Animation is one of the companies in the Film Producers' Guild group.—**The Stroller.**

News of the Week

Changes in regulations for exhibitors' licences

CHIEF change in the new 1960 Cinematograph Films (Exhibitors) Regulations—which set out the detail in which records and returns of films exhibited have to be made—is that from October 1 the playing time of supporting programmes will have to be recorded, and not the length in feet.

The next exhibitor's licence covers a period of 15 months, from October 1, 1960, to December 31, 1961, instead of the normal 12-monthly period and will cost proportionately more—five guineas as against the present 12-monthly fee of four guineas.

The new regulations also provide for the issue of quarterly licences costing £1 5s. each.

Application forms for licences will shortly be sent to all exhibitors.

From January 1, 1962, exhibitors' licences will cover the calendar year. Quarterly licences will still be available.

The changes are made in accordance with the provisions of the Cinematograph Films Act, 1960, which revokes the Cinematograph Films (Exhibitors) Regulations, 1948 (Statutory Instrument 1948, No. 1831); the Cinematograph Films (Exhibitors) Regulations, 1952 (Statutory Instrument 1952, No. 687), and the Cinematograph Films (Exhibitors) (Amendment) Regulations 1957 (Statutory Instrument 1957, No. 1200).

Copies of the new Statutory Instrument, S.I. 1960, No. 1338, the Cinematograph Films (Exhibitors) Regulations 1960, are available from H.M. Stationery Office, Kingsway, London, W.C.2, and from branches, price 5d. (by post 7d.).

West Bromwich may have token S.O levy

A PROPOSAL to reduce by half the levy of five per cent. on receipts of cinemas opening on Sundays was referred back for further consideration by West Bromwich Town Council at its July meeting.

A sum of £805 was produced for charity by the levy on the six local cinemas in 1959 and in recommending reduction of the levy to 2½ per cent. the Watch Committee expressed the view that the present levy was unjust because so many other forms of entertainment were made available to the public on Sunday.

The committee also recommended the council to support any future move to secure the abolition of the levy by legislation.

Councillor P. H. Lugg said the Watch Committee should have gone "the whole hog" and recommended a token levy of 1s. per cinema to show that the council was prepared to abide by the law without supporting it.

Councillor R. T. Spooner, who moved the reference back, said that if a levy was regarded as "the wages of sin," there seemed to be an "increasing minority" who thought it was sinful to go to a cinema on Sunday. He thought the Watch Committee was quite wrong in its conception of what is just and unjust in this matter, he added.

Councillor G. Hawkins, leader of the Conservative group, said the levy was based on hypocracy and cutting it by half did not get to the root of the problem.

CEA-KRS tax relief agreement in Ulster

THE CEA-KRS agreement on the sharing of tax relief granted to Northern Ireland exhibitors earlier this year has now been completed.

The agreement is similar to that which applies in Britain and is retrospective to the beginning of the tax year.

Where a cinema pays less than £500 in tax in any one year it retains all the tax relief and where it pays between £500 and £750 half is retained by the exhibitor and the other half is subject to whatever percentage agreement is in force between exhibitor and renter.

Looking forward to the end of the present tax year, exhibitors are assuming that the Northern Ireland Government will see fit to abolish the entertainment tax completely, and it is then expected that the present arrangement between exhibitors in Great Britain and the KRS will be likewise followed in the Province.

Europe led the way at Vancouver Festival

GREAT BRITAIN did not figure in the four major awards announced by the judges of the 1960 Vancouver International Film Festival: Dilys Powell, film critic of the London *Sunday Times*, George Stoney, American film director and producer, and Charles Topshee, executive director of the Canadian Film Institute.

The major documentary award went to the Canadian entry, "Universe," a National Film Board production. This scientific view of the cosmos was directed by Colin Low and Roman Kroiter.

Czechoslovakia won the short fictional plaque with its entry "Mr. Prokouk, Acrobat."

Poland's "Mouse and Cat" received the children's film plaque, a cartoon in the "Tom and Gerry" tradition. Film Polski thus continued its unbroken record of winning an award at each of the three Vancouver Festivals.

The international jury awarded the amateur plaque to young Vancouver artist and film maker Al Sens, for "The Puppet's Dream," a colourful, abstract film showing the visions of an imaginative puppet who is hit on the head.

"Ashes and Diamonds," directed by talented Andrzej Wajda, the major feature film entered by Poland this year, received the Canadian Federation of Film Societies award. This film of the bitter struggle in post-war Poland, received the award for the most significant advance in content, means of expression and technique.

Italy's amateur entry, "Marco of the ..." received the Vancouver Film Society $100 award for the film which has made the most imaginative use of the medium with regard to direction, editing and content.

A total of 85 films from 28 countries have been presented at the two week Festival and from these the judges singled out another 16 films for special diplomas and honourable mention.

PATHE AGAIN WINS NEWSREEL AWARD

The Council of Europe's Gold Me... Newsreel Award has gone to Pathe Ne... for the second year in succession.

The medal was presented to the ne... reel on Sunday, at the Venice In... national Documentary Film Festival ... the newsreel, "The Swastika Mena... had been judged the best entry.

"The Swastika Menace," rele... earlier this year at the time when Na... began an upsurge throughout the wo... shows the result of the scourge cre... by Hitler and also the fate of that ... rising.

'The Royal Game' is entered for Venice

"THE ROYAL GAME," starring ... Jurgens, Claire Bloom and Albert Lieven, is ... official German entry at the Venice Film Festival which opens on August 24.

This Roxy production, produced by ... Waldleitner and directed by Hollywood's Gerd Oswald, will be released by Rank in this country and by Rank Overseas throughout the rest of the world—excluding the U.S.A., Canada, Spain, Japan, Indonesia, the German-speaking territories, and the Iron Curtain countries.

It was shot in English and German.

London screening of Venice ad winners

PEARL AND DEAN and Rank Screen Services have arranged to hold joint presentations of the prizewinning films from the Seventh International Advertising Film Festival on Tuesday and Wednesday, September 21 and 22.

The shows will be at the Odeon Theatre, Leicester Square, at 10 a.m. each day (doors open 9.30 a.m.) and at the Warner Theatre at 10.30 a.m. each day (doors open 10 a.m.).

Invitations will be sent out during the ... week of August. Inquiries about these shows should be addressed to Jeanne Wiseman, at ... Hill Street, London W.1 (Grosvenor 6353).

Derby to lose the Ritz

THE oldest cinema in Derby, the Ritz, ... close on August 27. The site will be redeveloped for building purposes.

P. L. Devine, general manager of the ... wood Picture House Company, states that ... New Victoria, Nottingham—the premiere ... tinental house in the town—will continue to operate. The company is negotiating for the acquisition of other cinemas.

CEA BRANCH REPORTS

Yo hire is alarmed prospect of t -tv in Britain

YORK RE.—The branch declared its opposition to introduction of toll-tv in this country it discussed the matter at its monthly ing.

Head was asked what information the officers CEA had on the subject, and to make rep tations to the Government urging that the tion should be examined carefully before a cences for toll-tv were granted.

Chairm J. X. Prendergast stated that the CEA had declared its policy on toll-tv, but it was a blem which would have to be faced. "You w in whose hands it is at present, and it ha en suggested that we, as independent exhibitors ould get together and get in on it. But noth has been done," he said.

A. S de: "We want to know what protection we re going to receive. If films produced for the ema are to be used, then surely we should ha a chance to get in on the business or have some sort of rake-off from it, or, alternatively, ve some protection from the Government."

The chairman: "We have always said we don't want any Government interference in our business, but I am beginning to realise that the Government nowadays is so much concerned with the cinema, radio and tv, etc., that anyone not in with the Government in some way is out on a beam."

C. H. Whincup: "We cannot stop toll-tv and we cannot be opposed to it."

Public inquiry

A. S. Hyde thought that there should be a public inquiry into toll-tv. The cinema trade should consider its position so that it was ready to take part and have a voice in such inquiry. The cinema trade should ask—and probably other trades and interests would—the Government not to grant a monopoly to one section to the detriment of others.

The danger to the industry was that a couple of big cinemas in cities like Leeds or Bradford could ve the whole of the West Riding, and cause closure of thousands more cinemas.

"W this association are entitled to know what officers and management committee are thinking and doing about this prospect. We must try stop toll-tv, and if our officers say they cannot op it we must ask again what protection CEA is arranging for its members."

Ho anism.—Members thought that hooliganism was now as much responsible for emptying cinema as was tv and that it was high time ne strong action was taken.

Resolution

A Hyde moved a resolution that "this York e branch of the CEA asks all licensing authorities in the branch's area to adopt a bye-law making it a punishable offence to cause annoyance or a disturbance in places of public entertainment."

M Hyde said the adoption of a bye-law on those lines would strengthen the hands of the police because it would give them powers to act.

M Whincup drew attention to the fact that a similar request on the lines indicated in the resolution had been turned down in Manchester, and suggested that before the branch secretary took the necessary action he should inquire from the Manchester branch of the CEA what had gone wrong with their request and why it had been turned down.

The resolution—and Mr. Whincup's suggestion—was unanimously adopted.

Meetings.—It was decided that a branch meeting should be held every two months and if special business arose a special meeting could be called.

Mighty advertising campaign for 'Hercules' gets under way

SATURATION exploitation is being arranged by Warner-Pathe to match the saturation release in key towns and seaside resorts of Joseph E. Levine's "Hercules Unchained."

Mr. Levine is spending £60,000 on launching the picture with a mammoth advertising and publicity campaign.

Last Friday's issue of the *Daily Express* carried a full-page advertisement headed "Great Britain's Greatest Holiday Show!" This was the first time that a full page had been taken in the *Daily Express* and in other national newspapers to launch a new film.

The second full-page advertisement was in *The People* on Sunday, and full-page space has been taken in the *Sunday Pictorial*, *The Star* and a two-colour page in Monday's *Evening News* (another "first time ever" for a film).

Editorial

Up to and during release, national magazines have carried page advertisements, and both magazines and newspapers have given the film extensive editorial coverage.

Features have appeared in *Woman's Mirror*, *Boyfriend*, *Daily Sketch*, *Record Mirror*, and the *Evening News* has devoted an entire showpaper to the picture. *Parade* has given it a colour cover, and *Date* is running a "Date with Hercules" contest, which has already occupied a full-page spread, with more to follow. To tie up with the contest, 1,000 double-crown posters announcing it are displayed in all cinema foyers.

Backing the press onslaught is an equally impressive television campaign, which began last weekend. No fewer than 200 seven-second time spots—depicting alternately, four different excerpts from the film—will repeat this message on all ITV stations every Saturday and Sunday during release.

The whole campaign has been keyed to the poster slogan: "Wherever you are, you won't be far from 'Hercules Unchained.'"

The picture is playing its first week in 84 different theatres throughout the country; and every theatre has been booked solid for the first five weeks of release.

The poster campaign began a fortnight ago to catch holiday-bound patrons with 100 hand-painted 96-sheets at railway and bus termini.

In support of these giant posters there are 500 48-sheets and 10,000 quads on sites round Britain—booked in collaboration with managers of cinemas playing "Hercules Unchained." In addition one million large-size throwaways have been printed for local theatre distribution.

Further local publicity includes page or half-page advertisements in 30 leading provincials and county newspapers.

"Hercules Unchained" exploitation is also large-scale. A street float—the largest ever to be sent out by ABC, comprising a lorry and trailer, stretching 50 ft. long, and depicting scenes from the film, will be touring in the London general release areas.

A showmanship contest, open to all theatres playing the film, has been organised by Warner-Pathe, which distributes the film, in association with KINE. The contest, details of which were published last week, is in two sections. The first is for ABC managers and the second for independent exhibitors and other circuits.

Other tie-ups

Other national tie-ups include Hercules Cycles, Mackesons and a Dell book comic telling the story of "Hercules Unchained"; it will be on sale in all bookshops, stationers' stores, railway station newsagents.

The publisher of the magazine *Mr. Universe* and *Muscle Power* and the producer of the well-known "muscle equipment" have offered prizes for any cinema running a "Mr. Hercules" contest during its play-week.

As an extra boost, Joe Levine has flown over from America, making a whirlwind tour of some of the theatres showing his film this week. He will be talking to managers, exhibitors, newspapermen, publicists, salesmen and not least, members of the public.

Conference on the Continent opposed

SHEFFIELD.—When members said they would be against any suggestion of holding the next CEA conference on the Continent, Ald. Harold S. Gent, Sheffield CEA chairman, said he thought it was time that a film festival should be held in this country, and linked with a CEA conference.

It was time we blew our own trumpets in this country a little bit. He personally opposed a CEA conference on the Continent. It would cost the association far too much money, and it would also be an insult to British hoteliers.

S. Brockway said he thought such a continental move would create unsuitable publicity, and would be regarded as a farce. The public still had memories of big film trade affairs where money was thrown about. There would be some reason if the conference was invited to go there by French exhibitors, otherwise it would be against the interests of the trade. It would also make it more expensive for subsidiary firms in transporting their stuff. They helped to make conferences successful.

A. Swaine said the exhibitors had always had to carry the brunt of selling the industry. From the film side they got little support.

Bank Holiday.—Ald. Gent said that the move to make December 27 a Bank Holiday would mean two lots of double pay in that week.

Further action against Sunday opening levy

NORTH STAFFORDSHIRE.—The branch has agreed to consider further action to secure a reduction in the Sunday opening contribution, following a refusal by Stoke-on-Trent watch committee to grant the branch's request for a decrease in the levy.

Also, it was reported at the branch's last meeting, that S. K. Lewis, of ABC, and a branch delegation had met Newcastle-Under-Lyme watch committee to seek a cut in the contribution. The committee is to give further consideration to the application.

Closure.—The secretary has been advised by the general manager of E. & Q. Cinemas that the Victoria cinema, Hartshill, closed on June 25.

World Markets

Exhibitors are mild and bitter on Warner sale to television

NEW YORK.—Officials of various exhibitor organisations reacted in different ways to the news of the sale of post-'48 films to television by Warner Bros. TOA, in particular, refuses to panic.

However, National Allied hopes to take "drastic action" to stem the sale of the films to tv. What the "drastic action" was no one was prepared to say. One official thought the situation would be one of the principal subjects to be taken up at the National Allied Convention in Chicago in November. Of course, by then every company in the industry could have sold its backlog many times over if it were so inclined.

Ben Marcus, former Allied president, said the organisation was alarmed and very disappointed as a result of the Warner action. He thought the distributors had learned their lesson when they sold their pre-1948 films to tv and almost ruined the field of exhibition. He believed that this latest deal dissolves all moves in the last few years to keep the newer films from tv.

Said Mr. Marcus, "It will retard our progress another five years. It is another nail in the coffin of exhibition."

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REACTION by the Theatre Owners of America to the post-'48 sales was termed "mild."

The statement issued by the TOA commenting on the Warner sale said: "Any (post-'48) sale is, of course, discouraging to exhibitors but the best available information at this writing indicates Warners' and Columbia's packages will contain few top-grade features (it is believed the companies will retain these for theatrical re-release) and that the number of films involved is relatively small.

"There are no prospects of any large-scale dumping such as was so disastrous to both exhibitors and the film companies about five years ago. We have every reason to believe that, while the film companies are anxious for the extra revenue from such sales, they will release the films to TV on a limited and controlled basis so as to minimise the effect upon theatrical grosses of current releases."

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AS A matter of fact, Albert M. Pickus, president of TOA, expressed confidence in the future as far as exhibition is concerned, refusing to be panicked or scared of what was to come. He felt as optimistic about the field of theatre operations as when he first entered that phase of the industry 35 years ago.

Commenting on the forthcoming RKO General-Zenith pay-tv tests to be conducted in Hartford, Conn., he opined that the ten million dollars that will be spent on a failure, "one of the greatest." He didn't think one could convince the American public to pay for something that was being offered free.

Regarding exhibition getting into production, Mr. Pickus thought that this move, plus the scheduled releases from the major companies, would bring forth a good deal of product and in years to come the industry would be getting quality in quantity as rarely seen before.

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NORELCO Universal 70-mm. projection equipment is in for greater sales potential as a result of plans for expanded selling and distribution of the equipment via a greater number of equipment dealers in the U.S. according to North American Philips Co., manufacturer and national distributor, and George P. Skouras, of the Todd-AO Corp., which for several years handled the sales of this equipment directly to exhibitors.

The move was brought about by a desire to broaden distribution of the equipment in view of a "continuing trend toward 70mm. in the industry." At present 105 theatres are so equipped in the U.S with the world-wide total reaching 230.

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THE recently announced retirement of Abram F. Myers as general counsel and chairman of the board of National Allied has once again stirred talk about the possibility of a single exhibitor unit coming into being through the merger of Theatre Owners of America and National Allied.

Mr. Myers was always opposed to this move, contending that TOA represented the large circuits whereas Allied was for the small theatre operator and that the problems and efforts of the two were different and apart.

In the opinion of some, the passage of time has changed things and the problems of both have grown increasingly similar. The product shortage in particular has affected both to a similar degree and there are other grounds where the two walk side-by-side.

More discussion on the subject is sure to take place at the National Allied Convention in Chicago in November and at the TOA meeting in Los Angeles in September.

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LEONARD H. GOLDENSON, president of American Broadcasting-Paramount Theatres, reported that the company's operating profits for six months and the second quarter were the highest in the history of the company.

The first six months of 1960 had the estimated net operating profit at $5,653,000 or $1.35 per share, an increase of 45 per cent. over the $3,886,000 or 90 cents a share for the like period in 1959. Including capital gains, consolidated net earnings rose to $6,981,000 or $1.67 a share fr $3,885,000 or 90 cents a share last year.

Theatre business was not up to last year's le in the second quarter according to Mr. Gold son. A higher level of business is anticipated the summer months, usually a strong the period, than was shown in the quarter just end

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WALTER READE JR., addressing Vir theatre owners, expressed the opinion that ex tors can help solve their own product prob by encouraging smaller companies by giving product a greater screen opportunity, eithe equal billing or second features; also, if picture was of sufficient quality and did not a big name cast, it should be given every op tunity for as wide a showing as possible.

Furthermore, an exhibitor today he said, an opportunity to encourage production thro his investment in the Motion Picture Inves Inc. When the "Fabian Plan" was put effect, the exhibitors would be in a positio offer their full support to product sponsored exhibitor organisations. Finally, there were n opportunities for exhibitors to invest in indivi productions on a personal basis.

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MARION JORDAN, Continental supervis for Universal International since February 19 has resigned his post, according to An Aboaf, vice-president and general fo manager. The resignation was prompted b desire to return to the U.S to enter business fo himself. The move was accepted with regret. **Mel Konecoff.**

Seat-price reductions cause no rush

PARIS.—Cinemas in the "B" category ha now given their first reduced-prices perform ances and there has been no mad rush by the public.

Category "B" includes cinemas whic increased their prices over 25 per cent. of 19 price level. They were given the choice, under a new and complicated law, of either reducing their prices to 25 per cent. above 1957 level or giving three 40 per cent. price-cut performances per week: one of which must be an evening performance.

It should also be remembered that 49 Paris theatres and 48 provincial theatres have be placed in category "A," or luxury first-r houses, which can charge what they like.

Most of the "B" cinemas chose Tuesday the price-cut show because it is, for so unaccountable reason, a poor day. But as is the holiday season all cinemas expect a ti time and the results are by no means indicativ of what will happen in the winter.

The exhibitors are taking the law very badly. They believed the Government would free prices. All they have now are pegged prices ham-strung by a most complicated set of laws which no one can properly understand.

First of all, no one likes the idea of t classes of cinemas: those able to charge wh they like and those which are controlled. Fu ther, many of the cinemas not included in t lucky 49 in Paris or 48 in the provinces r films for three or four weeks and there is n the slightest doubt that they will face ma difficulties.

One thing seems almost certain: the present law will not reverse the tendency to fewer and fewer attendances. In 1957 420 million people

went ... million

The ... full ho... lowing ... than ... expect...

...lms. In 1960 no fewer than 350 ...pected to pay for seats.

...v may, in the winter, provide a ...e a week and a desert for the fol... Local cinemas are less worried ...levard theatres. They, indeed, ...a hiding.—**Henry Kahn.**

Proc...ers complain of d...rimination

BON... ...est German Motion Picture Pro... ...ation, in its annual report, indicates ... picture admissions went down by ... last year, in West Germany.

The ... ...iation cites discrimination in the competi... ...ght with television and with im... ported ... ...es. Non-German pictures brought into Ge... ...y. (French and Italian films), the report ... ...are produced with subsidies. This is in co... ...st to German films which get no subsidies.

Germ... producers feel another kind of dis... crimination exists in the fact that pictures in Great Br...in and the U.S for example, are prac... tically free from entertainment taxes while German pictures (in their own country of origin) are taxed heavily. Amortisation for British and U.S pictures, the German producers believe, is thus easier than it is for German films.

The association states that again more than 100 domestic German feature films will be available to German exhibitors during the 1960-1961 season, although earlier reports had indicated that German production might drop to less than 100.

Last year the total number of German-language feature films went down from 114 to 104. German producers' income declined, at the same time, by 10.9 per cent., to an annual total of 153.9 million deutschmarks.

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THE association's report says that the widely-discussed ceiling system for payments to stars is successful. By applying the ceilings set jointly by Germany's major film companies, production costs per feature film have been decreased by an aver... of 100,000 deutschmarks (or about £8,0... The decrease has, according to the report bee... ...d out by increasing cost items in other field... production: studio rental rates and wag... ...higher, for instance.

N... major company, however, was forced out of ... ...ness during the year, despite a weaker over... business situation. There is a trend now in t... German industry towards mergers between sm... film companies and the formation of vert... ...ly-organised film concerns comprising inte... from production, distribution and exhibiti...

T... producers believe that fewer and stronger con... ...ies would be better able to produce "bl... buster" pictures. At the same time, the ...sso... ...ion warns that this type of picture cannot be ...ected to turn the tide in the general film bus... ...s trends.

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...report also remarks on a definite change in ...at audiences expect from a picture. There ... sure-fire money-making recipe valid now. R... are growing, therefore, in Germany and G... ...an producers are very careful not to invite p... ...ble disaster by producing badly-prepared w... ...d-be blockbusters. General quality level ... German pictures has been improving over ... years. This is reflected in the number of ...rds for "excellent" pictures handed out the German Government. Number of awards was eight in 1957, nine in 1958, 19 in 1959 and 11 in 1960.

The producers' report also very strongly endorses higher admission prices.

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THE report indicates further that the producers are opposed to the current official rating system under which "valuable" pictures get substantial tax relief. It is argued that non-German pictures should be excluded from this tax relief because the plan was originally intended as a special means for lifting of the cultural standards of German pictures.

The German share in the total number of "cultural" short films with that tax-saving "valuable" label went down from 68 per cent. a year ago to 54 per cent. now. German distributors are now buying "cultural" short films at rates of 12,000 deutschmarks (about $2,800) if the picture has the official "valuable" rating. The price goes up to 28,000 deutschmarks (about $6,700) when the rating is "extremely valuable." The latter label guarantees an even higher tax saving rate.

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HOLLYWOOD pictures occupied 33.7 per cent out of the total West German screen time in April, this year.

This is a remarkable increase over the 29.3 per cent in April, 1959.

Other national shares were: British films, 4.6 per cent (down from 7.3 per cent). German 42.1 per cent (up from 40.7 per cent); French, 8.8 per cent, Italian 4.3 per cent.

United Artists was the most successful American company in April occupying 5.4 per cent out of the total German screen time in April.

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THE West German Motion Picture Producers' Association says that it will concentrate in the coming months upon the introduction of the Bonn Government's new "awards" plan.

Under this plan, German producers would get substantial prizes annually when their pictures are rated "good" by a special review board. The planned cash prizes are so high that they amount, in fact, to kind of a subsidy.

The majority of West Germany's 100 pictures produced annually will be eligible for the Government's "awards." Funds for the plan are to be raised from general (not film industry) tax sources.—**Gustav Genschow.**

Gerry McGuinness, house manager of the Carlton, Dublin, receives one of MGM's Silver Lions as winner of the March "Kine"-MGM showmanship contest. He won it plus £10 in cash for his imaginative publicity and exploitation on MGM's "Show Boat." Handing the award to Mr. McGuinness is Ronald A. Lee, MGM's director of publicity, advertising and exploitation, who was visiting Dublin to prepare for the Irish launching in September of the company's "Ben-Hur." The ceremony which took place at MGM's Dublin office was watched by Des. O'Keefe, manager of the Carlton

Rank Precision at Photokina

LARGEST United Kingdom exhibitor at Photokina, in Cologne from September 24 to October 2 will be the Cine and Photographic Division of Rank Precision Industries, claims the company.

Among RPI executives who will be attending are: T. A. Law and H. R. A. de Jonge: and, from the Cine and Photographic Division, F. Wickstead, E. Jessup, G. E. A. Perutz, D. V. Hopes, and J. Duffell.

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Reviews for Showmen

Edited by JOSH BILLING

New films at a glance

Bath Harem, The (Gala)—Japanese	**79 min. (X)**	Hiroko Ito ... Mitsuko Mito Jushiro Konoe	...	Japanese-made Grandscope "Peeping Tom" dealing with hanky-panky in a bath-house illegally used as a brothel. Acting smooth, costumes and backgrounds quaint, and English sub-titles lucid, but story protracted and lacking gimmicks	**So-so industrial hall fare (NC)**
†Poisoned Arrow, The (Rank)—Mexican	**69 min. (U)**	Otilia Larranaga Gaston Santos Pedro D'Aguillon	...	Mexican Eastman Color outdoor melodrama, describing an abortive attempt by crooks to double-cross pretty landowner. Story actionful, cast tireless and resourceful, highlights spectacular, photography first-class, and English sub-titles adequate	**Good "second," particularly for the kids and crowd (CC)**
Threat, The (Warner-Pathe)—U.S	**65 min. (A)**	Robert Knapp Linda Lawson James Seay	...	Handy-size crime melodrama concerning flat-foot wrongly accused of sadism. Tale untidy, but acting vigorous, romantic asides popular, pace steady, and climax salutary	**Passable "second" (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Threat

Warner-Pathe. American (A). Directed by Charles R. Rondeu. Featuring Robert Knapp, Linda Lawson and James Seay. 5,964 feet. Release not fixed

HANDY-SIZE crime melodrama, pivoting on a drinking club. It concerns a flatfoot who has the reputation of being a sadist, but, following some hectic fisticuffs and gunplay, nails the lie. The plot's untidy, yet contains enough violence, artfully cushioned by romance, to satisfy the undemanding. Adequately acted, it'll get by on most double bills. Passable "second."

Story.—After Steve Keenan, a police sergeant, kills a gangster in self-defence, Harry, Steve's elder brother, also a cop, receives threatening letters. Steve seeks the writer of the notes and interrogates Chessner, a racketeer now living with Laura, Steve's former girl friend. Later, Junior, Chessner's strong-arm man, shadows Steve, but Steve knocks him out and a mysterious gunman shoots the unconscious crook. Accused of being trigger-happy, Steve, accompanied by Sandy, Harry's girl, eventually traps the real murderer in his apartment. The culprit proves to be Harry, insanely jealous because Steve had outshone him. Harry turns a gun on Steve, but gets a fatal bullet from Sandy. The case closed, Steve marries Gerri, a comely club singer.

Production.—The picture does not entirely succeed in concealing the fact that it was made on a shoestring, but despite unpretentious presentation, its amalgam of mayhem and murder carries a kick. Robert Knapp contributes a forthright portrayal as the determined Steve; Linda Lawson makes the most of her slender chances as Gerri; James Seay disarms as Harry; and the gangster types are definitely tough. Moreover, the distaff side is cunningly plugged, and there are occasional songs for good measure.

Points of Appeal.—Popularity of crime fare, sound cast, sly feminine angle, title and salutary climax.

The Poisoned Arrow

Rank. Mexican (U). Photographed in Eastman Color. Directed by Rafael Baledon. Featuring Otilia Larranaga, Gaston Santos and Pedro D'Aguillon. 6,198 feet. Release not fixed

OUTDOOR melodrama, or rather pocket serial, made in Mexico. Sprayed with Eastman Color, it tells how a handsome hombre prevents an unscrupulous lawyer and his cronies from dispossessing a comely property owner. The players, chosen for their stamina as well as their skill, and the resourceful director work tirelessly, and convincingly put over its hectic highlights against delightful backgrounds. "Deeds not words" is its showmanlike motto, hence the minimum use of English sub-titles. Good "second," particularly for the kids and crowd.

Story.—Gaston, a young adventurer, and Esperegencio, his comic aide, accidentally meet Rosita, a pretty rancher, and she tells them that Gonzalez, a slick lawyer, covets her property. They immediately decide to help her and learn that Anima Negra, a giant Indian, and Pedro Gomez, a gang leader, are in Gonzalez's pay. Gonzalez spreads a rumour that Rosita's land is threatened by a dam construction scheme and deliberately holds up an official letter to the contrary. After Anima Negra is shot, his twin, equally ferocious, appears, but Gaston soon proves a match for the twin and Gomez and his mob. A terrific showdown takes place on a train and, following Gonzalez's arrest and the vital letter's recovery, Rosita and Gaston marry.

Production.—The picture, Mexican "horse opera," introduces comedy, romance, mystery, thuggery, macabre touches and, believe it or not, a climax worthy of the classic "The Great Train Robbery." Otilia Larranaga is an engaging Rosita: Gaston Santos, mounted on a fiery steed, packs quite a punch as Gaston; El Loba Negro cuts a menacing figure in the dual role of Anima Negra and twin and draws a deadly bow; and Pedro D'Aguillon furnishes welcome laughs as Esperegencio. The interiors and exteriors are authentic, and so clear and swift is its action that English sub-titles are hardly necessary.

Points of Appeal.—Crowded plot, virile team, rugged spectacle, popular light relief, Eastman Color and U certificiate.

The Bath Harem

Gala. Japanese (X). Grandscope. Directed by Keigo Kimura. Featuring Hiroko Ito, Mitsuko Mito and Jushiro Konoe. 7,200 feet. Release not fixed.

JAPANESE "Peeping Tom," photographed in Grandscope and given English sub-titles. It deals with hanky-panky at a bath-house (euphemism for brothel), after a Government edict banning organised prostitution. The costumes and authentic backgrounds are colourful, but its tale, which includes a spot of nudity and culminates in "who-dunnit," is as old as the profession followed by its feminine characters. Not so hot Oriental "cup of tea." So-so industrial hall fare.

Story.—Yohei, a timid man, is forced by O-riku, his rapacious wife, unlawfully to use a public bath-house as a rendezvous for geishas and men. O-riku warns her girls against spies, but penniless travellers and Inosuke, a handsome young man visiting his former fiancée, O-shin, now on the bath-house staff, are among those mistaken for Government agents. One day, Eizaburo Kamiya, a ladykiller, appears and O-fuji, O-riku's innocent daughter, immediately falls for him. Later, a geisha girl is found murdered just as Inosuke and O-shin elope. They are suspected, but Eizaburo, who turns out to be a police superintendent, ultimately proves that an imbecile maid committed the crime. The bath-house is then closed, its girls are recompensed, and Eizaburo and O-fuji presumably marry.

Production.—The picture, an Oriental "white slaver," makes a quaint approach to sex, but the novelty, unsupported by strong melodrama, soon wears thin. Mitsuko Mito is quite a "madame" as O-riku; Junzaburo Ban registers as hag-ridden Yohei; Hiroko Ito is appealing as O-fuji; and Jushiro Konoe impresses as Eizaburo. The staging, like the acting, is more than adequate, but the opus goes on far too long. It hasn't the punch, let alone the gimmicks of its French counterpart.

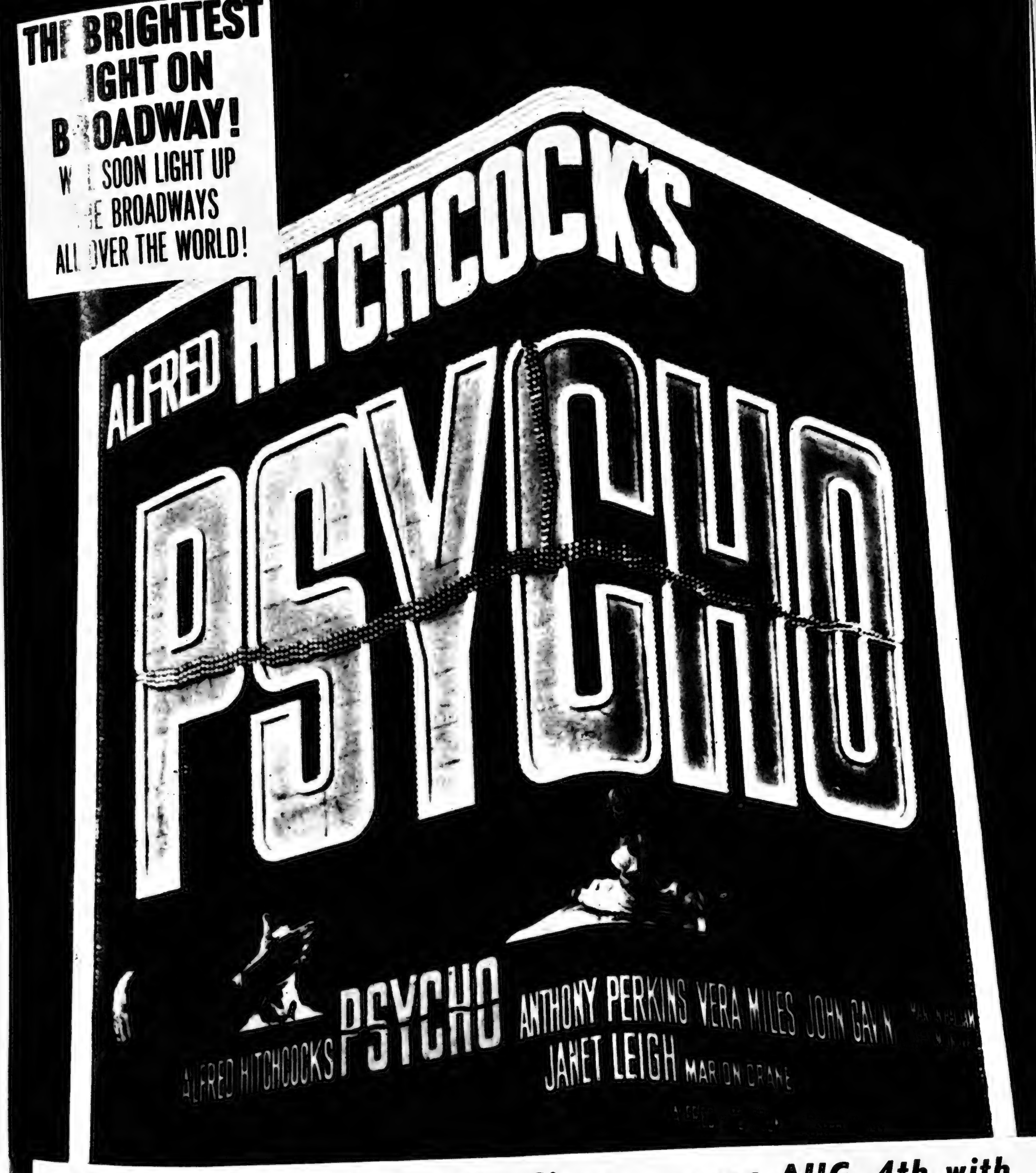
Points of Appeal.—Title and obvious exploitation angles.

Shorts

United Artists

A PRINTER'S TALE. British (U). Directed by Gerry Levy. Narrated by Ray Orchard. 1,60[illegible] feet. Release not fixed.—Off-beat interest featurette, illustrating big part played by plastics in colour printing posters, jar lids and carto[illegible] Editing sharp, commentary smooth and Eastm[illegible] Color photography first-class. Good Brit[illegible] fill-in.

IT'S COLD OUTSIDE. British (U). Directed by Harold Baim. Narrated by Donald Holm[illegible] 1,172 feet. Release not fixed.—Interest short giving a rough idea of working conditions on a farm during an English winter. So-so quota.



PLAZA THEATRE, Piccadilly Circus — opens AUG. 4th with PARAMOUNT'S TOP PRODUCT — TOP MERCHANDISING of SPECIAL POLICY PRESENTATION:—

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FROM THE TERRACE

CERT. 'X'

R

RENTERS' NEWS

CMA contests boost 'Doctor in Love'

CMA has given a big boost to the provincial release of RFD's "Doctor In Love" with press contests in four leading provincial situations.

The contest invited readers of four big-circulation evenings, *Birmingham Evening Despatch*, *Bristol Evening World*, *Newcastle Evening Chronicle* and *South Wales Echo*, to submit their own funniest medical experience.

From the many stories received, those of four housewives were chosen, the originators being entertained to a day in London.

They had luncheon with three of the stars of the picture, Leslie Phillips, Liz Fraser and Reginald Beckwith, during which the winners were presented with copies of Richard Gordon's novel, autographed by the author. A tour of Pinewood Studios and a visit to a London night-spot preceded the highlight of the day—seats with the stars at the Odeon, Leicester Square, premiere.

In each situation the contest was prominently featured daily for up to 14 days, including several whole-page spreads.

Bresler makes three more for Columbia

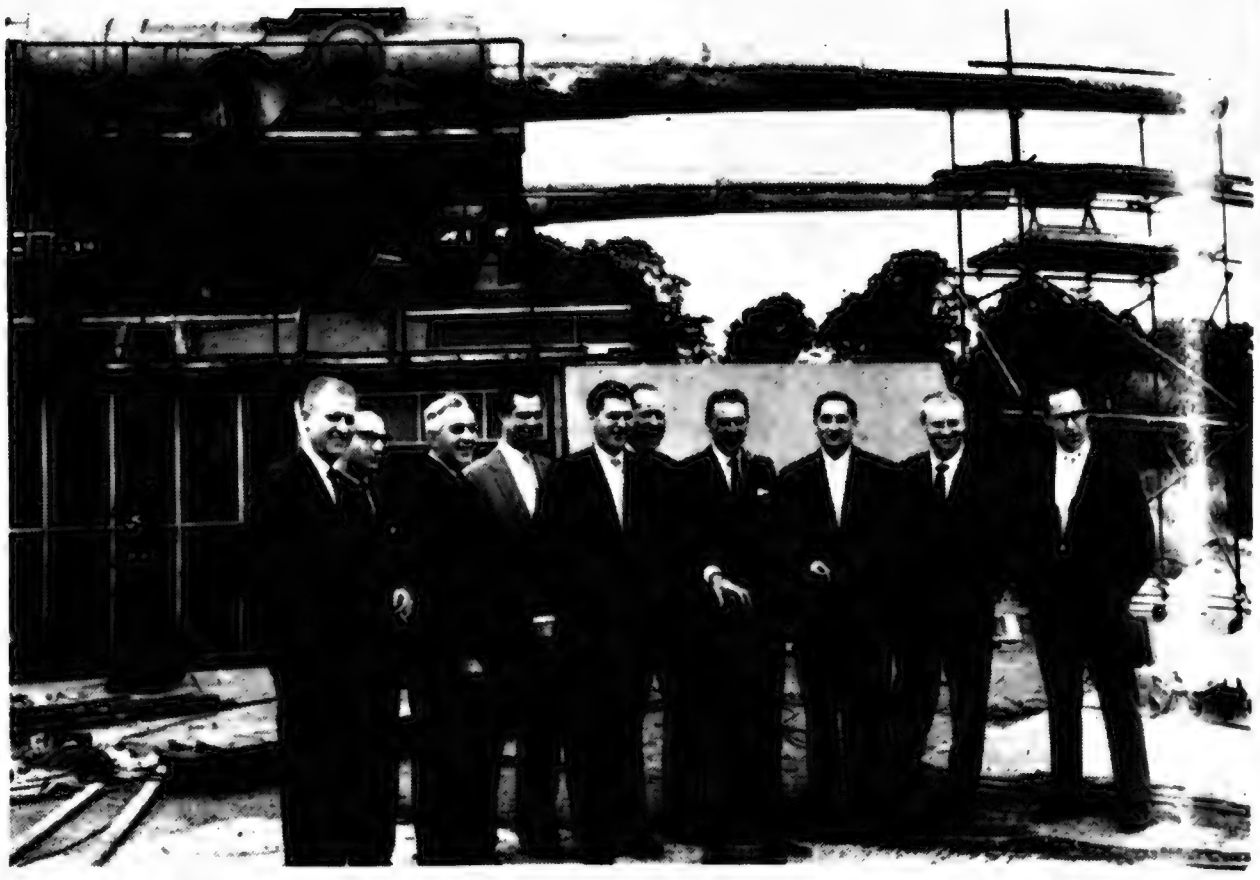
THREE more pictures will be made for Columbia by Jerry Bresler Productions, in addition to the two properties already announced—"Diamond Head" and "Gidget Goes Hawaiian."

The total of five features on the Bresler schedule is one of the most extensive programmes planned by an independent production company releasing through Columbia.

Properties added to the Bresler slate are "Bent's Fort," the David Lavender historical novel which deals with the exploits of the famous Bent brothers, who helped open up the West; "A Place to Remember," based on a short story by Felicien Marceau, a story about life in post-war Naples; and "The Flying Yorkshireman," based on a novelette by Eric Knight, a charming fantasy.

"Diamond Head," Peter Gilman's dramatic new novel about Hawaii, was published last month and has received excellent literary reviews throughout the country.

Ruth Brooks Flippen is now writing the screen-play for "Gidget Goes Hawaiian."



As his first European "housewarming" job in his new position as executive in charge of international publicity operations for Columbia, Jonas Rosenfield brought together company publicity representatives from all parts of Europe for an all-day "Guns of Navarone" meeting at Shepperton studios. Before leaving London, Mr. Rosenfield held meetings with Carl Foreman and Irving Rubine to plan long-range promotional and advertising ideas for the film. In the picture are: Francis Kantor (Columbia Continental sales); George Blaugh (Screen Gems); Syd Mirkin (overseas publicity supervisor); Alan Tucker (Britain); Jonas Rosenfield; Helmut Gattinger (Germany and Austria); Pat Williamson (British advertising manager); Manfredo Verdini (Italy); Emile Buyse (France); and Jack Wiener (Continental publicity director)

Cuban opening date of 'Our Man in Havana'

SIR CAROL REED'S successful production of Graham Greene's "Our Man In Havana," released throughout the world by Columbia, will have its Cuban premiere in Havana on September 9.

Alec Guinness, Burl Ives, Ernie Kovacs, Ralph Richardson, Maureen O'Hara, Noel Coward and Jo Morrow are the stars of this satire on espionage, which was produced and directed by Sir Carol Reed.

'Bells Are Ringing' grosses record take

MGM's Arthur Freed Production, "Bells Are Ringing," starring Judy Holliday and Dean Martin grossed 194,108 dollars in its first week at Radio City Music Hall—an all-time record for an early summer opening at the New York showcase. Later weeks have been just as successful.

The picture, which will open in this country later this year, was chosen by MGM as the company's July 4—Independence Day—attraction at more than 125 theatres throughout the United States.

The picture, in CinemaScope and Metrocolor, was directed by Vincente Minnelli.

Trade time for 'Time Machine'

H. G. WELLS' classic science-adventure story, "The Time Machine," brought to the screen for MGM by five-time Academy Award-winner George Pal, will be trade shown in London on Tuesday, August 9, at the MGM theatre, Metro House at 10.30 a.m. and 2.30 p.m. Starring in "The Time Machine" are Rod Taylor, Alan Young and Yvette Mimieux.

'Suddenly Last Summe

IN THE report last week of the BFI's Joseph Mankiewicz season, "Suddenly Last Summ[er]" was incorrectly mentioned as being a [20th] Century-Fox film. It is, of course, distributed by Columbia.

DIVORCE

What are the most popular grounds for divorce to a Frenchwoman?

SEE

LOVE AND THE FRENCHWOMAN

7 BIG DIRECTORS
A HOST OF STARS

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OUTH PACIFIC' IN 35 mm. ETS RECORDS

remarkable records are being set up by and Hammerstein's "South Pacific," h Century-Fox is now releasing in 35-

recambe, in its eighth week, it was king more money than when it first nd was assuredly set for the season. es for the seventh week showed that £150 more than any previous week, the first.

rdeen it is playing after a long run iginal Todd-AO version; but the busi- good that it was retained for a fifth

theawl the money being taken is de- fantastic—the second week beating the k, the third week beating the first and eeks and the fourth week promises to m all! It has been decided to extend the for another two weeks at least.

Plaza, Leeds, after 37 weeks of the Todd-AO version at the Majestic, the 35-mm. version is doing the type of business in which the second week beat the first.

Wonderful

At Skegness the first week was wonderful and the second week was better; whilst at Jersey the returns are said to be "simply out of this world."

At the Tower, York, attendances and cash are even bigger than at the long season last year.

In the first three days at Carlisle they had taken enough money to break any six-/seven-day record; and there are similar stories from the New Victoria, Nottingham, and the Grand, Southport, which had long seasons last year.

The first three weeks at the Electric, Bournemouth, broke theatre records, and the fourth week was all set to establish yet a new one.

The huge Kent theatre, Dreamland, Margate, is doubling all its seats to cope with the business, and the Gaiety, Hastings, and Picture-drome, Eastbourne, have completed a second week and are still gathering momentum.

Record takings are also reported from the Theatre Royal, Bognor, the Regent, Blackpool, and the Embassy, Peterborough.

'Doctor in Love' is a real cure

RFD's "Doctor In Love" has created three-weekly and a 14-day record at the Odeon, Leicester Square.

It has also beaten the record of block-busters in chalking up a Sunday take "high" at the Odeon, Liverpool. At the Pavilion, Newquay, it achieved an all-time record for a single day's take; and did "colossal business" at the Plaza, Swansea.

At the Granada theatres in Maidstone and Shrewsbury it has been retained for a second week.

The film is also the source of another RFD success.

Colour stills of the picture, 18½ in. by 21 in. "Bustafotos," are delighting exhibitors. Recent letters confirm this. H. Keith Snape wrote: "We consider these lithos to be a very great step forward in house publicity"; and Bob Cowan, of the John Buckley Circuit, said: "I am most enthusiastic about the 'Doctor In Love' coloured lithos, and congratulate your company on its foresight."

Hard on the heels of "Doctor In Love," the Terry-Thomas comedy, "Make Mine Mink," now playing at the New Victoria, London, has been drawing big and enthusiastic audiences.

Equal success of "Make Mine Mink" has been met with in pre-release spots, including the Odeon, Brighton.

'Goliath' breaks two house records

ANGLO Amalgamated's feature "Goliath," which did big business on London release on the ABC circuit, was retained for a third week at the Regent cinema, Belfast. This is the first time that any film has ever been held over for a third week in the history of that theatre. "Goliath" broke the all-time house record on the first week at the Regent.

The all-time theatre record has also been broken by "Goliath" at the Majestic, Liverpool, playing after a big week at the Forum.

Another Anglo colour spectacle which is doing great business, particularly during the children's holidays, is "Sign Of The Gladiator." At Bognor this film has broken the all-time Sunday house record.

'Song Without End' gets special merit medal

WILLIAM GOETZ'S "Song Without End," the story of Franz Liszt, has been awarded the *Parents Magazine* Special Merit Award for the month of August.

Reviewing the film, *Parents Magazine*, which is one of America's most influential family publications, said: "The most enjoyable of 19th century piano music is given a handsome showcase in the film story of Franz Liszt's turbulent life." The review singled out the stars, Dirk Bogarde and Capucine, for special praise.

"Song Without End" has its premiere in Britain on September 5 at the Columbia Theatre, London.

'Light Up The Sky' is big box-office

BOX-OFFICE receipts of "Light Up The Sky," premiered recently at the Plaza, put it in the big-money class already.

Apart from its West End success, the film has been doing good trade at key seaside pre-release situations.

In its first four days at Bournemouth it was 40 per cent. up on big money-spinners like "Room At The Top." And there were reports of top takes from Southend, Brighton, Southport, Boscombe and Torquay.

"Light Up The Sky," distributed by Bryanston in association with British Lion, will be generally released on the ABC circuit on September 5.

Produced by Lewis Gilbert, it stars Ian Carmichael, Tommy Steele and Benny Hill.

Zanuck is to film 'Day Christ Died'

DARRYL F. ZANUCK, now filming "The Big Gamble" in the South of France, with Juliette Greco, Stephen Boyd and David Wayne, has signed Paul Gallico to write the screenplay of "The Day Christ Died," by Jim Bishop, and will put it into early production for 20th Century-Fox release.

"The Day Christ Died" is an hour-by-hour account of the last 24 hours in the life of Jesus. More than 5,000,000 people have read the book and it remained on best-seller lists for 31 weeks. In addition, it has been adopted by seven book clubs.

"The Day Christ Died" is planned as one of the most important pictures yet scheduled by Darryl F. Zanuck Productions for 20th Century-Fox release and will be personally produced by Mr. Zanuck.

'I'm All Right Jack' an American money-spinner

LION INTERNATIONAL has an American winner in "I'm All Right Jack."

In its 15th week at the Guild Theatre, New York, it has done business far ahead of its 26 weeks' predecessor, "The Mouse That Roared," and since it opened recently in Chicago and Los Angeles it has been listed in *Variety*'s current ten biggest money-spinners.

Columbia, which is distributing the film in the States, says that its first week's take in Chicago has never been previously exceeded.

September premiere of 'Strangers'

DRAMA about an illicit love affair, Columbia's Bryna-Quine CinemaScope Technicolor production, "Strangers When We Meet," starring Kirk Douglas, Kim Novak, Ernie Kovacs and Barbara Rush, will have its British premiere on September 15 at the Odeon, Leicester Square.

The picture is based on Evan Hunter's outspoken novel about adultery.

Richard Quine produced and directed from Evan Hunter's screenplay. The original background score was composed by George Duning.

'Conspiracy of Hearts' on award short list

THE Catholic Film Institute has proposed RFD's "Conspiracy of Hearts" as its British choice for the year, and the Betty E. Box-Ralph Thomas drama, starring Lilli Palmer, Sylvia Sims, Yvonne Mitchell, Ronald Lewis, Albert Lieven and Peter Arne is now included on the short list for the Grand Prix 1960 of OCIC (Office Catholique International du Cinematographe).

Judging the candidates for this award will take place at Venice between August 27 and August 31 during the International Film Festival.

continued on page 22

PROSPER WITH ANGLO!

Production

by BILL EDWARDS

DILEMMA . . .

Anxious moment for Rod Steig[er] director Guy Green on the Ar[thur] set of "The Mark," Green's [first] picture since "The Angry Sil[ence]." This Raymond Stross–Sidney Bu[chman] production also stars Maria Sch[ell] Stuart Whitman and will be re[leased] by 20th-Fox

REGAL Films, the distribution set-up which found top box-office success with the "X" certificate offerings, "Jack the Ripper" and "The Flesh and the Fiends," is now turning its attention to more wholesome aspects of history with a film called "Fury at Smugglers' Creek." It's a swashbuckling story of shipwrecking and highwaymen, and its makers hope it will be given a "U" certificate.

Says Joe Vegoda, who heads Regal, along with Michael Green: "This does not mean that overnight we have become frightened of the 'X' certificate — it's merely part of our diversification of interests. We are out to make pictures for the widest possible market, here and internationally. In other words we are out to make the pictures people want—and that usually means action pictures.

Happy without 'X'

"Obviously if we can avoid the 'X' certificate then we are happy; but if we like a subject and wanted to make it, the fact that it would have an 'X' would not stop us going ahead.

"Our latest two pictures, which haven't been shown yet, 'The Siege of Sidney Street' and 'The Hellfire Club,' are both 'A's.' Our next picture will probably be a 'U'—'The Treasure of Monte Cristo,' but we also have an 'X' project lined up and that will be going into production very soon.

"As I've just said we are trying to make the pictures people want—regardless of what certificates they will be given."

"Fury at Smugglers' Creek," now being completed at Twickenham Studios, marks director-writer John Gilling's first personal production.

Most exciting

"I hope it will be one of the most exciting films of the year," he said. "It has certainly been one of the most hair-raising to make." Most of the members of his cast suffered some minor mishap or other when the film was on location in Wales—among them Bernard Lee, who was thrown from his horse and damaged his ribs, putting him out of action for a spell.

William Franklyn spectacularly joined the mishap act when a "prop" pistol exploded into half a dozen pieces; and associate producer John Gossage did his bit when he overturned his car.

Now back in the comparative safety of Twickenham Studios, Gilling feels he has everything under control once more and the production value he is getting from his Cornish coast sets are unusually high.

"The picture," he said, "is a romp, purely and simply. You could say it's a Western set in this country, in period dress.

"The film never stays still and some of the action stuff we've brought back from location is incredible. Especially the horse sequences; and they were all done by kindness. I think we were harder on the actors than on the animals.

"Only for the most difficult scenes, by the way, did we use stunt men or doubles. The bulk of the action was done by the cast itself, including some very realistic duels."

Filming is in colour and Dyaliscope with a cast headed by Peter Cushing, Michele Mercier, John Fraser, Bernard Lee and June Thorburn.

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"THE INQUISITORS" is the title of Hammer's next production, due to start filming at Bray towards the end of this month. Michael Carreras will produce and Peter Newman is now completing the script.

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NEXT Peter Rogers' "Carry On . . ." comedy starts at Pinewood towards the end of October. It's called "Carry On Mate." This time the "Carry On" shower is demobbed from the army and joins a domestic agency which boasts it can carry on regardless of anything. Gerry Thomas directs: Anglo Amalgamated releases.

The production follows almost immediately on the heels of "No Kidding," Peter Rogers' children's holiday camp comedy, which is now shooting at Pinewood.

\+ + +

RED carpet and studio chiefs out [in force] at Shepperton on Thursday . . . in [honour of] John Henry Thompson who completed [48 years'] service there. With him at a special [lunch were] 30 other employees who have worked [for] at the studios for more than 20 years.

Jack Thompson started work on the [Shepperton] estate in 1902 as a gardener's boy [at what]

continued on page 18

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Television

by TONY GRUNER

If all publicity announcements about television series came true there would not be enough studio space to film the series contemplated by would-be producers. In an industry finding great difficulty in setting up television deals, only the Rank group has been able to embark on what is, approximately, continuity of production.

There are many reasons why The Rank Organisation is involved in television production. Firstly, it is part of the diversification of interest and policy enunciated by John Davis over a year ago.

Secondly, it allows the production know-how and experience of Pinewood Studios to be brought into effect.

Thirdly, the use of Pinewood Studios itself produces additional revenues and there are still profits to be made from the well-planned, well-thought-out, quality television film series.

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HEADING the Rank television film operation is Connery Chappell, until recently assistant executive producer at Pinewood Studios. Chappell took over his tv chore in the middle of the "Interpol" series, which was a joint venture between the Rank group and ITV Corporation. Today, he has the responsibility for all tv film activities, financed by The Rank Organisation.

"Interpol Calling" failed to get a network deal in the States, but syndication sales in the U.S. and overseas will undoubtedly bring the series home on the credit side of the ledger. It may take a long time, but most people in the trade believe that a small profit will go to the Rank group.

Partnership

Following this partnership with ITC, Chappell is now involved in preparation for a series of four television film shows under the title of "Ghost Squad." The script has been written by Lindsay Galloway, and they will be directed by Robert Lynn, son of the late Ralph Lynn, and will star Donald Wolfit, William Sylvester, Hugh Court and Anton Diffring.

The pilot script for the series will be made at Walton Studios, as Pinewood is fully booked and its three stages are being used for the "Cleopatra" film.

Chappell has allocated a two-week shooting schedule for the film, plus two days' location filming in and around London. By the end of November it will be delivered to Leslie Norris and Lew Grade, of ITC, whose task it will be to sell it in the States and obtain further backing so that "Ghost Squad" can become a series of 26 episodes.

Chappell, a writer himself, assures me that the pilot script is "first rate." A pretty big budget has been allocated for the film and provided no unforeseen hitches occur nearly £600,000 will be spent by Rank and ITC on tv films for the series.

In addition to "Ghost Squad," Chappell is now working on another series based on the case books of Sir Bernard Spilsbury, the famous Home Office forensic expert. Chappell believes that this should provide a highly exciting series and already story-line discussions are taking place. It is likely that the Spilsbury series will also be made on a co-production basis with ITC.

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THE background of the growing co-operation between Rank and ITC is this: Jack Wrather aproached the Rank group over two years ago to join in a production partnership for "Interpol Calling;" later his organisation was merged into ITC, now controlled by ATV. Lew Grade furthered this co-operation for the obvious financial advantages of sharing costs of production.

When Leslie Harris, the production head of ITC, arrived over here last year he continued to support these arrangements, and thus the two companies needed to work in the closest co-operation.

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I ASKED Chappell this week what he thought of the future prospects of television film production in Great Britain. He said:

"On the whole they are good, providing the story-line or subject is suitable to be made in Britain or Europe. It is no use selecting, say, a Galsworthy play and expecting the American market to be interested in a series based on one of its characters.

"Television film production has to be seen on a world-wide basis with the understanding that the largest amount of revenue will come from America. I think that "Ghost Squad" is the type of story which is of interest to viewers on both sides of the Atlantic. Another example of a series common to both Britain and America is Anglo Amalgamated's Edgar Wallace series.

"It is not easy to get right projects. I am inundated with ideas for possible series but few of them are worthy of serious consideration. Moreover, it is not good enough to have the right idea, you need the package as well, you need the star or director and most particularly an American backer to support the production of a TV film series.

"We welcome independent producers if they have the right subjects, but they cannot expect to take all the profits if they haven't done the preliminary work in getting the decent package lined up."

Associated British contract star Sylvia Syms at London Airport en-route for Rome, where she is having costume fittings for "The Virgins of Rome" in which she stars with Louis Jourdain. The film will be made by Regina Films of Paris, on location in Yugoslavia, Italy and France

Chappell, who has been to the States several times to discuss production and distribution problems with his ITC colleagues, has a high opinion of their knowledge, experience and drive. Of Walter Kingsley, president of ITC, he said: "Here is a young man really on the ball and who is one of the most impressive people I met in the States." His relations with Lew Grade and Leslie Harris are equally warm and co-operative.

During the next year or so the Rank group may be expected to increase its tv film production. It requires big money and executive experience in all phases of show business to produce the series in a successful manner. In association with ITC, the Rank operation appears to be the pattern of the future.

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"POLICE DOG," the Crestview production, begins shooting at Elstree studios on August 29, starring Louis Hayward. The series is being financed by Ian Warren, Jack Gross and Don Hyde, who is also associate producer.

continued on page 18

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PRODUCTION

—continued from page 16

were then the grounds of a private house. After service in World War I he returned as a gardener until the estate became a film studio in 1930. He started work in the paint-shop—and stayed there until only a few months ago.

At the special luncheon, arranged by Shepperton's managing director, Andy Worker, a gold watch was presented to Jack Thompson by chairman Douglas Collins; and when the toasts were drunk there was a special one for Mrs. Thompson—she started work at Shepperton in 1914.

Among the British Lion top names to drink their health were David Kingsley, Sidney Gilliat, John and Roy Boulting, Wilfrid Moeller.

The men—and two women—who have served at Shepperton for more than 20 years are: E. Butcher (doorman); J. Palmer (carpenter); J. Sullivan (electrician); B. Chitty (carpenter); E. Wheatley (carpenter); J. Palmer (stage-hand); E. Cull (carpenter); B. Cannon (carpenter); F. Willis (electrician); J. Armstrong (power-house); P. Cull (carpenter); F. Chitty (carpenter); W. Rivers (boiler-house); A. Knight (sign-writer); T. Nicholls (power house); Mrs. R. Prello (canteen); Mrs. M. Reed (personnel); R. Weighell (electrician); P. Fisher, F. Taylor, F. Lovejoy; J. Woodley, A. Sizmuir, J. Vincent, B. Collins, E. Floyd.

TELEVISION

—continued from page 17

LESLIE HARRIS, production head of ITC, is now testing actors for the part of Drake in the new series of half-hour films, "Sir Francis Drake," which will be made over here before the end of the year.

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ITC IS NOW nearing the end of location in Monte Carlo for its pilot, "Sirocco," the proposed new series dealing with the adventures of an American photographer. Star: Charles Drake. This will be a CBS-ITC production.

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PRODUCTION starts shortly on the Charles Schneer series of 13 for Screen Gems, "Sinbad the Sailor," under producer Sid Cole, who will take over this chore after finishing his feature film for Hammer, "Revenge of Robin Hood."

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B. CHARLES DEAN is now making a pilot for a new series of television comedy films starring Eric Sykes for his company Roxy Films (GB), Ltd.

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A NEW production record was established for Halas and Batchelor in completing a 15-second commercial for Associated-Rediffusion in days, in connection with the play, "The of March," now running at St. Martin's

Dallmeyer celebrates its centenary

AT THE service of photography, film and television is a firm which this year celebrates its centenary. The optical firm of J. H. Dallmeyer Ltd. was founded in 1860 by John Henry Dallmeyer; he was succeeded by his son T. R. Dallmeyer, who, until his death in 1906, held many honours in the fields of photography and astronomy. For a century the firm has made optical history, the present managing director being H. A. Carter, FRPS.

One of the prominent achievements of the Dallmeyer designers was in 1891 the invention of the telephoto lens, which by a combination of positive and negative elements enables long focus to be achieved at only half the usual lens projection.

This same principle is a feature of two of a range of lenses specially made for the 4½in. or 3in. image orthicon camera. The Orthiac series comprises seven types, ranging from 35mm. to 17in.; the iris control is provided with the standard actuating gear wheel, suitable for either direct or remote control.

New Mitchell camera is fully portable

The new Mitchell R-35 reflex camera, showing how easily it can be hand-held with a 400 ft. magazine in place

A COMPLETELY new design has been evolved for the reflex Mitchell light portable camera, the R-35, which is now being introduced.

Although primarily developed for lightness and portability, the R-35 retains many of the established Mitchell features, including a register pin movement to aid in obtaining rock steady pictures.

Because of the unusual two-shutter design embodied in the new camera, which provides a brighter image without the use of louvres, it was necessary that all lenses up to 100 mm. focal length be retro-focus, and the special *f*2 Super Baltars are mounted in helical focusing mounts. Results so far, claims the Mitchell Corporation, have shown that they are at least equal to the Cooke Series II.

No other lenses will fit the camera, with the exception of the Augenieux zoom, or lenses 100-mm. or over in focal length.

The new, streamlined design replaces the rack-over with full aperture, true reflex viewing, and permits hand-held operation when required.

In the dual shutter system, a mirror shutter is used for the reflex facility only, while a focal-plane, variable-disc shutter provides positive exposure over the entire area of the aperture.

A special magazine permits easy operation of the R-35 when used hand-held, and serves as a support when placed on the operator's shoulder. The inverted 400ft. magazine is standard with the camera and will accept 100-200 daylight spools or 200-400 darkroom cores.

A sound blimp which will accept 1,000ft. magazines is being made available.

The reflex finder permits viewing of a matte on the focus tube ground glass during actual shooting of a scene; and a matte slot located in front of the ground glass provides for insertion of processed film necessary to make match dissolves.

Synchronous, variable speed, high speed and animation-stop-motion motors are available, and accessories that can be obtained include underwater housing, follow-focus attachment, pip timers, matte box, compact sunshade, detachable handles, light meter attachments, studio finders, sports finders, magnetic sound recorder and film magazine, tripod adapter, tripods and heads.

Delivery of the camera is expected in the latter part of this year.

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Showmanship

by FRANK HAZELL

IT I surprising how many of the modern method of advertising have as their basic inspiratio the oldest of all sales gimmicks—two for the rice of one.

It m take a different disguise, but basically the bes ales line of all is to make the public feel it getting something at a discount—that it has buy at a time selected by the seller or it will miss the bargain.

On this principle have grown the national yearly sales which bring the public flocking to the stores looking for bargains, and, at the same time, buying articles not quite so attractive as the "come-ons" in the windows.

Groups of manufacturers organise special sales drives such as "hat week" or, on a longer basis, "Buy yourself a new tie"; these concentrate on spotlighting the industry rather than the individual company.

In America, "Mother" and "Father" days have been built into the same kind of special sales drive with a sentimental twist, although basically it is a straightforward piece of commercial promotion.

In our own industry, we also have the "drives," but how often have we got together to work on an all-industry basis to reach the public.

Because of the changing and varied programme format, it is very hard for us to use the same kind of sales promotion as industries offering a stable product, but the fundamental principle is still one worthy of serious consideration. Some time ago there was spasmodic talk of a National Film Week but it got little further than the committee rooms of the trade organisations.

There were, no doubt, many problems, but I still feel that an annual National Film Festival is something worthy of fuller consideration. It would obviously be held during the "dip" period and arranged so as to provide a sales spurt for the coming autumn and the more attractive cinema-going periods.

Just think what such a "festival" could mean: full co-operation and support of every section of the industry; national tours of stars and directors; programmes planned to sell the cinema, with specially made shorts and trailers on the "big" offerings to come; exhibitions on films; in fact doing on a national basis for the whole cinema what has been done for individual films.

The tie-ups with other events would prove almost limitless. Every major holiday resort has something organised around this time, so we could get cinema in there, with artists and special shows, and make it part of the holiday events. For the thousands of tourists packing the metropolis we should make a visit to a cinema part of "the thing to do" and arrange showing times to suit them rather than closing the doors when people are just thinking of going out.

Cinema garden parties and fetes, carnivals and street parades could be run through the whole book of the national promotion, and, with the most fascinating and crowd-drawing product in the world, how could we miss!

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

N. Cully, New Coliseum, Whitley Bay.
H. Grossman, Savoy, Uxbridge.
J. L. Laing, Regal, Aberdeen.
J. A. Mason, Rex, Hanworth.
G. Moore, Gaumont, Barnsley.
A. C. Paxton, A/M, Regal, Aberdeen.
P. Ratcliffe, Regal, Wembley.
H. O. Rogers, Odeon, Bishop Auckland.
T. A. Wright, Imperial, Walsall.

SEALS OF MERIT

R. Romaine (third), ABC, Leeds (Life Member No. 260).
E. C. Hurry (seventh), Regal, Edmonton (Life Member No. 35).
G. Williams (seventh), Regent, Chatham (Life Member No. 71).

THE COMPANY OF SHOWMEN

Making the best of the press

NE of the best methods of gaining local newspaper support is to link part of the campaign either to a jointly-sponsored contest or by direct exhibition on the newspaper itself.

E. Williams, Odeon, Ealing, incorporated exhibition on how his local newspaper is produced with "Press Pictures of the Year," the leading exhibition that gains such wide press support. This local addition gained good mention for the exhibition as a whole, and the Mayor and Mayoress were present for the official opening.

Western stir

In the same report Mr. Williams includes details of two other campaigns. The first was for "Indian Fighter," a children's club programme, and for this he had a rider dressed in western attire riding around town with the full film and theatre credits displayed on a card on his back. The pictures show what a stir this caused amongst the youngsters.

For "Our Man in Havana" another street stunt was organised, this time a bowler-hatted man, with sun-shade, reclined in a deck chair on the back of a suitably decorated lorry. Other away-from-the-theatre publicity included wider than usual shop displays, linked of course to the national Hoover tie-up, and this also provided a large and eye-catching foyer display.

One of the greatest publicity attractions for Paris has always been the can-can girls; on posters, guide books and picture postcards they have symbolised the gay life. What more natural street stunt for "Can-Can" than girls in the traditional costumes! **K. C. H. Dracott**, Odeon, Liverpool, made the maximum capital out of the attractive girls who graced the special press preview, presenting each woman guest with can-can garters. This press pre-conditioning paid excellent dividends in the resultant film reportage, wide picture coverage and the right atmosphere in all mentions.

Contact with factories, coach tour companies and clubs was made by personal letter with the hope of building the "party" visits which feature so greatly under the extended run programme policy.

I have always been a great believer in exhibitions at cinemas with space to spare, and when these can be associated with local events, they have added attraction and crowd-drawing potential.

Another comprehensive campaign for "Our Man in Havana" linked to the Hoover campaign was mounted by **F. A. Connett**, Gaumont, Weymouth. A full composite page was arranged by the theatre, not with Hoover dealers, but on the wider co-operative lines, and each advert was linked by illustration to the film.

Apart from the composite page, other advertisers took separate space linking their message with that of the film. The Hoover dealers supported a two-and-a-half-page supplement, and, with general editorial on the film itself, press coverage was quite outstanding.

Past-master

Mr. Connett is a past-master of the street stunt, and very few of his campaigns are without one or two. This time a man dressed in the generally-supposed costume of a man from Havana made a tour of the shopping centres, with suitably worded messages on his costume.

The good "oldie" of the large walking book and the double-sided trolley-cart helped still further to get over the playing details to a wider public. Shop displays on Hoover products were naturally, another feature, and these had wider than normal coverage: added to the other "nationals" on this film the whole made a well balanced and selling campaign.

G. J. Crane concentrated on trader co-operation when he played "The Day They Robbed the Bank of England" at the Odeon, Norwich.

He secured several good window sites around town for display units; placed with miscellaneous merchandise.

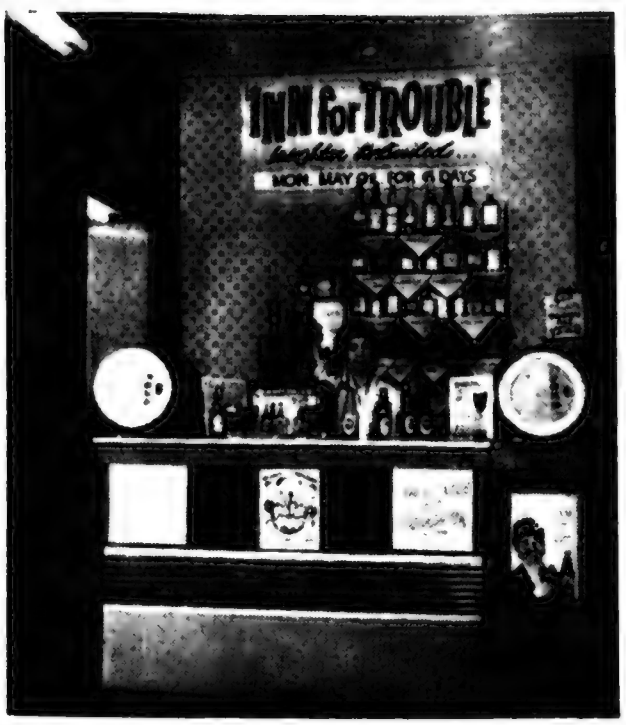
The highlight of the campaign was a decorated PA van. On either side and at the rear of the vehicle were giant credit boards. During busy periods the van toured new housing estates.

The *Eastern Evening News* printed editorial.

From **John T. Winks**, Regal, Blairgowrie, comes a campaign for "The House of the Seven Hawks."

He arranged a stunt similar to the "Lobby Lud" idea in conjunction with the *Blairgowrie Advertiser*. Housewives of the town were invited to retain a special copy of the paper and to take it with them every time someone called at the door. A representative from the theatre toured the town and to housewives following the instructions, offered a book of the film and a guest ticket.

The paper gave the advertising free, and a supply of books was supplied by the publishers.



Apt and amusing display by manager E. Jones in the foyer of the Essoldo, Chorlton, Manchester. He obtained the eager co-operation of the local brewery in providing all the authentic " furniture and props " to boost " Inn for Trouble "

One of these was delivered to the film critic, and a block was used for the first time in his column.

Shop tie-ups were organised in conjunction with the book representative.

Personal letters were sent from the Gaumont, Bootle, by **E. Larrosa** to publicise " Never So Few."

Specially produced hanging cards were exhibited by 24 shops, and heralds were distributed to factories, offices, libraries, etc.

A foyer display consisting of stills and artwork was used prior to playdate.

A local dealer was persuaded by **R. C. Sidney-Wilmot,** Odeon, Newcastle, to put up the prizes for a contest on " Our Man in Havana," and Hoover added to this by providing a night out for the winner and his wife. This was incorporated in the composite pages placed in most papers, and the full treatment was given in window and theatre displays.

The photographs Mr. Wilmot has sent of these show how eye-catching they were: in most cases occupying the full window, they could not have failed to gain maximum attention from all shoppers.

Any activity that brings to the theatre sections of the public that are not normally regular filmgoers is an excellent thing these days, and the exhibition arranged by **R. Reay,** Odeon, Sunderland, in connection with the Girl Guide and Brownies Association was bound to broaden the theatre's appeal outside its normal channels of attraction.

The exhibition was a display of dolls dressed by the various troops and featuring the different nationalities covered by Guiding throughout the world. Another section was of paintings executed by Brownies, and both were linked to the Guides' Golden Jubilee Years.

The exhibition won the support of all the main youth organisations and the civic authorities, and press mention was gained in pictorial coverage on the exhibits.

R. L. Cook, Odeon, Middlesbrough, was presented with his Showmanship Star by the Mayor of Middlesbrough, and this little civic ceremony gained mention and pictorial coverage in all papers.

It is excellent public relations for the manager from which his theatre automatically benefits. Congratulations on the " Star," Mr. Cook, even though I may be that little late.

The Showman also commends.

Figures in parentheses indicate number of credits

DAWSON, G. V., Odeon, Worthing: The Mountain Road. **Davis, P.,** Odeon, Harlow: Our Man In Havana. **Deacon, H.,** Gaumont, Coventry: Anatomy of a Murder. **Dunford, G.,** Ritz, Selby: Swan Lake. **Dixon, J. A.,** Regal, Chesterfield: Public relations, The Scarface Mob, Carry On Constable, Two-Way Stretch, Oklahoma (5). **Denning, B. F.,** A/M., Plaza, Plymouth: Sound of Fury, Killers of Kilimanjaro, The Student Prince, Blue Skies, Frankenstein's Daughter, Port of Call (6). **Doolson, W.,** Gaumont, Leicester: Pillow Talk. **Dunachie, J.,** Regal, Glasgow: Expresso Bongo, Please Turn Over, Two-Way Stretch, Oklahoma, The F.B.I. Story (5). **Davany, W.,** Ritz, Gateshead: Public relations, Expresso Bongo, The Stranglers of Bombay, Behemoth the Sea Monster, The Man Who Could Cheat Death, A Summer Place (6). **Demaecker, W. D.,** Mayfair, Battlefield: Babette Goes to War, The Man Who Could Cheat Death, The Sad Sack, A Summer Place (4). **Day, W. E.,** Majestic, Gravesend: Inn For Trouble, Carry On Constable, Hell Is a City (3). **Dixon, J. A.,** Regal, Chesterfield: Newsreel publicity.

INCH, J., A/M., Regal, Edinburgh: Carry on Constable, Yesterday's Enemy, The Scarface Mob, Inn for Trouble, Public relations, Two-Way Stretch (6). **Isherwood, N. W.,** Odeon, Rhyl: On the Beach.

JOHNSON, E. H., Palace, Ashton-in-Makerfield: And the Same to You, Please Turn Over, Stranglers of Bombay, Expresso Bongo, The Five Pennies. **Johnson, L. S.,** Oak, Selly-Oak, Follow a Star, Journey to the Centre of the Earth, Around the World in 80 Days (3). **Jones, C.,** A/M., Regal, Harrogate: Moment of Danger, Carry on Constable, Behemoth the Sea Monster, Please Turn Over, The Scarface Mob (5). **Jones, T.,** A/M., ABC, Wallasey: Bottoms Up.

KAY, S., Odeon, Greenwich: Pillow Talk. **Kite, G.,** Odeon, Highgate: Our Man in Havana. **Key, L.,** ABC, Scunthorpe: Cash McCall. **Kennewell, F. C.,** Dominion, Southall: Moment of Danger, The Bramble Bush, Bluebeard's Ten Honeymoons, The Angry Silence, Public relations, Carry On Constable (6). **Kaye, J. J.,** Regal, Putney: Public relations, Carry On Constable, Inn For Trouble, The Angry Silence, Bluebeard's Ten Honeymoons, The Bramble Bush (6). **Key, W. J.,** Olympia, Cardiff: Inn For Trouble, Public relations, Goliath and the Barbarians (3). **Kerridge, B. P.,** Astoria, Brighton: South Pacific. **King, T.,** Alexandra, Aldershot: The Best of Everything.

LAIDLAW, B. H., Gaumont, Kirkcaldy: They Came to Cordura. **Lennox, G.,** Toledo, Muirend: Newsreel publicity, King Creole, A Summer Place, The Man Who Could Cheat Death, Babette Goes to War, The Case of Dr. Laurent (6). **Laybourne, H.,** Odeon, Southsea: On the Beach. **Laing, P. M.,** Rex, Motherwell: Moment of Danger, The Stranglers of Bombay, Tamango, Please Turn Over, Two-Way Stretch, A Summer Place (6). **Lake, J. E.,** Savoy, Luton: Public relations, Goliath, Two-Way Stretch (3). **Luton, S.,** Carlton, Upton Park: Public relations, The Angry Silence, The Bramble Bush, Two-Way Stretch, Carry on Constable, Inn for Trouble (6). **Lowe, D. P.,** Gaumont, Ipswich: The Shakedown, Third Man on the Mountain (2). **Lovell, L.,** Regal, Edinburgh: Two-Way Stretch, The Scarface Mob, Inn for Trouble (3). **Lambert, R.,** A/M., Playhouse, Windsor: Sink the Bismarck!, All Quiet on the Western Front, Carry on Constable (3). **Learmonth, W.,** Gaumont, Perth: Beloved Infidel. **Lines, A. G.,** A/M., Odeon, Perry Barr: Follow a Star.

MARTIN, N. D., Odeon, Hawick: Wedding in Springtime. **Murray, H.,** Gaumont, Sheffield: On the Beach. **Murray, F. C.,** Odeon, Wimbledon: Operation Petticoat. **Mills, P. J.,** Gaumont, Liverpool: Too Young to Love. **Mellor, T. H.,** A/M., Gaumont Theatre, Hanley: Anatomy of a Murder. **Minnican, H. N.,** Gaumont, Sunderland: Odds Against Tomorrow. **Matthews, R.,** A/M., Savoy, St. Helens: Expresso Bongo, Two-Way Stretch, The Horse Soldiers, Tamango (4). **Milner, P.,** A/M., Majestic, Mitcham: Moment of Danger. **Morgan, J. J.,** Forum, Kentish Town: Bottoms Up, Carry On Constable, Inn For Trouble, The Angry Silence, Bluebeard's Ten Honeymoons, The Bramble Bush (6). **Merrett, G.,** Royalty, Ladbroke Grove: The Angry Silence, Let's Get Married, School for Scoundrels, Cash McCall (4). **Middleton, F. A.,** A/M., Central, Reading: Inn For Trouble, A Summer Place, Two-Way Stretch, Moment of Danger (4). **Morris, W.,** Savoy, Birkenhead: Two-Way Stretch, Carry On Constable, A Summer Place (3). **Matthews, N.,** Ritz, Leyton: Public relations, Carry On Constable, Inn For Trouble, Bluebeard's Ten Honeymoons (4). **MacPherson, D.,** George, Kilmarnock: Moment of Danger, Ten Tall Men, The World In His Arms (3). **McCarthy, A.,** Ritz, Harringay: Bottoms Up, Inn for Trouble, Carry On Constable, The Angry Silence, Public relations, Bluebeard's Ten Honeymoons (6). **Morr** H., Gaiety, Birmingham: Carry On Constable, Two-Way Stretch, A Summer Place, Please Tur Over (4). **McGregor, J. E.,** Regal, Norris Gree Old Yeller, The Best of Everything, That K of Woman, King Creole (4). **Menzies, A. W.,** M Coliseum, Glasgow: Tamango, Carry On Co able, Easter Parade, Public relations (4). **McLa hlin, T. F.,** Odeon, Hounslow: Our Man in ana **Meichan, J.,** A/M., Olympia, Bridgeton Odds Against Tomorrow, Tommy the Toreador, FBI Story, John Paul Jones (4). **Martin, G. G.,** con, Gillingham: Operation Petticoat. **Menzies, W.,** A/M., Coliseum, Glasgow: Two-Way Stret The Case of Dr. Laurent, The FBI Story (3). rray, **F. C.,** Odeon, Wimbledon, Beloved Infidel. omm of a Murder, The Battle of the Sexes (3) **Moss, R. M.,** Coliseum, Newport: Five Gates to H The Navy Lark (2). **McGregor, J. F.,** Regal, L pool Third Man on the Mountain, The Unashame Three Coins in the Fountain, Five Gates to Hell, hita, Campbell's Kingdom (6). **Mawditt, D. S.,** letro-pole, Nottingham: Moment of Danger, Cash Call, The Angry Silence, The Bramble Bush (4). **M Leod, D. J.,** Olympia, Bridgeton: The Man Wh Could Cheat Death, Public relations, The Treasure San Teresa, Expresso Bongo, Don't Panic Ch (5) **Mills, P. J.,** Gaumont, Liverpool: The Ja brokers, They Came to Cordura (2). **Mapes, G. R.,** Savoy, Stourbridge: Moment of Danger, Inn for Trouble (2). **McIver, R. C.,** Odeon, Ashford: Darb O'Gill and the Little People, A Touch of Lar (2) **Mason, J. A.,** Rex, Hanworth: Public relations. **Moncur, J. B.,** Odeon, Barrow: On the Beach **Moore, G.,** Gaumont, Barnsley: Career. **Matthews, N.,** Ritz, Leyton: Public relations, The Bramble Bush (2). **Milner, P.,** A/M., Regal, Brixton: Hell is a City, Public relations (2). **Morris, H.,** Gaiety, Birmingham: Tommy the Toreador, Stranglers of Bombay, The FBI Story, Around the World in 80 Days, The Rough and the Smooth, Children's club (6). **Murray, H.,** Gaumont, Sheffield: Theatre publicity. **Morris, W.,** A/M., Savoy, Birkenhead: The Angry Silence. **Mapes, G. R.,** Savoy, Stourbridge: The Angry Silence, The Bramble Bush, Bluebeard's Ten Honeymoons, Carry on Constable (4). **McCarthy, A.,** Ritz, Harringay: Public relations, A Summer Place, Tamango, Cash McCall, The Bramble Bush (5). **MacPherson, D.,** George, Kilmarnock: The Spanish Gardener, Life is a Circus, Tamango, Serious Charge, The Case of Dr. Laurent (5)

RUSSELL, J. B., Odeon, Dundee: Conspiracy of Hearts. **Ramsay, S.,** Gaumont, Leeds: A Woman Like Satan. **Reay, F.,** Odeon, Sunderland: Operation Petticoat. **Rex-Rudd, H. T.,** Pavilion, Scunthorpe: Life is a Circus. **Ramsay, D.,** Olympia, Newcastle: Smugglers Island, The Mummy, A Private's Affair, They Came to Cordura, Don't Panic Chaps (5). **Riddiford, E. G.,** Elite, Wimbledon: Inn for Trouble, The Angry Silence, Bluebeard's Ten Honeymoons, The Bramble Bush, Bottoms Up, Cash McCall (6). **Ratcliffe, P.,** Regal, Wembley: Derby In Colour, May Wedding (2). **Romaine, R. H.,** ABC, Leeds: Public relations. **Roberts, W.,** ABC, Wallasey: The Scarface Mob.

SERRELL, R., Gaumont, Chesterfield: We ing in Springtime. **Scardifield, J. A.,** Odeon, D The Summer of the Seventeenth Doll. **Stephens, A.,** Gaumont, Upminster: Wake Me When I Over. **Swanwick, P.,** Odeon, Dunstall: On the Beach. **Spurs, R. D.,** Odeon, Byker: Our Man in vana. **Skellon, P.,** Odeon, Spalding: Happy An rsary. **Short, T. D.,** Rialto, Southampton: D-Day th of June. **Stansfield, G.,** Odeon, Manchester: Touch of Larceny. **Sidney-Wilmot, R. C.,** Odeo New-castle: Once More With Feeling. **Spri B.,** Gaumont, Peckham: Our Man in Havana. pper-**son, K.,** Palace, Burnley: Burnley Festival, presso Bongo (2). **Scott-Buccleuch, N.,** Lonsdale, rlisle: The Bramble Bush, The Angry Silence, Bo ms Up (3). **Simpson, F.,** Picture House, Don ter. A Summer Place, The Stranglers of Bomb Please Turn Over, Tamango, The Scarface Mob (**Saffin, R. V.,** A/M., Ritz, Aldershot: Public relations. Behemoth the Sea Monster, Tommy the Toreador, Please Turn Over, Two-Way Stretch, I se on Haunted Hill (6). **Sims, V.,** Central, Kidd ster: Expresso Bongo. **Sharp, M.,** Majestic, Sc rpe: Stone into Steel, Theatre publicity (2). fers, **H.,** Odeon, Prestwich: North-West Frontier. ell, **G.,** Odeon, Romford: Career. **Siland** H., Gaumont, Reading: Third Man on the M n **Stevenson, P. C.,** Rialto, Broughton: A er Place, Inn For Trouble (2). **Smith, J. L** tz. Edinburgh: Bluebeard's Ten Honeymoons, Le iet Married, Public relations, Press publicity, d- ren's club (5). **Sliman, A.,** A/M., Regal, F Expresso Bongo, The Best of Everything, A Su Place, Moment of Danger, The Man Who Cheat Death (5). **Stone, L.,** Albert Hall, Sw Public relations. **Stevens, B.,** A/M., Lyric, W borough: Bottoms Up. **Short, A.,** Mayfair, To The Bramble Bush, Moment of Danger, Tam

L., Regal, Rochdale: The FBI Story. Over, Tamango, Expresso Bongo, Inn Moment of Danger (6). **Seddon, A. W.,** Public relations, Two-Way Stretch, Mob, Carry on Constable, Bottoms Up, (6). **Stewart, J.,** Picture Palace, spresso Bongo, Tommy the Toreador, nes, The Treasure of San Teresa, The **Spriggs, B. S.,** Gaumont, Peckham: versary. **Simpson, F.,** Picture House, The Big Walk. **Steeples, T.,** Essoldo, Third Man on the Mountain. **Sorger,** Gravesend: Sink the Bismarck! **Sher-**ippodrome, Colchester: But Not For Me, n the Mountain (2). **Stoten, R.,** Wal- Your Money Or Your Wife. **Simpson,** Ayr: But Not For Me. **Sones, S. R.,** Walsall: Anatomy of a Murder. **Sorger,** Gravesend: May Wedding. **Simpson,** Savoy, South Shields: The Scarface Mob, Bush (2). **Simpson, F.,** Picture House, The Bramble Bush. **Skellon, P. E.,** lding: The Five Pennies. **Sheppard, H.,** hester: Operation Petticoat. **Stevens, B.,** Wellingborough: Never So Few. Odeon, Chesterfield: Our Man in

Gaumont, Alloa: Wedding in Springtime. **R.,** Alhambra, Barnsley: Too Young to **nne, R.,** Odeon, Brighton: Happy Anniver- **ise, M.,** Gaumont, Stroud: Conspiracy of **Thornton, P.,** Gaumont, Northampton: niversary. **Tapsell, D.,** Gaumont, Ham- Theatre publicity. **Todd, R.,** Odeon, Operation Petticoat. **Taylor, R. C.,** rk: A Summer Place, The Scarface Mob, publicity, Public relations (4). **Tull, W. J.,** ewes: The Horse Soldiers. **Taylor, G.,** eton: Happy Anniversary. **Thompson, J.,** Bromley: Too Young to Love. **Turner, J. C.,** Chichester: Follow a Star. **Thompson,** Royalty, Hull: Yesterday's Enemy, The Big Circus, John Paul Jones, Jack the Ripper, Friends and Neighbours, Public relations (6). **Tasker, R.,** A/M., Lonsdale, Carlisle: Carry on Constable, Inn For Trouble (2). **Tyler, F.,** Regal, Purley: May Wedding, Children's club (2). **Thomp-son, B.,** A/M., Tower, West Bromwich: The Angry Silence. **Tooke, B.,** A/M., Regent, Gt. Yarmouth: A Summer Place, Inn For Trouble, The Man Who Could Cheat Death, The Scarface Mob, Journey to the Centre of the Earth, Carry on Constable (6). **Tannahill, G.,** A/M., Regal, Paisley: The Stranglers of Bombay, The Case of Dr. Laurent, A Summer Place (2). **Thirlaway, A. C.,** Ritz, Bexhill: Public relations, The Bramble Bush (2). **Wilson, N.,** Odeon, Winchester: Conspiracy of Hearts, Sink the Bismarck! (2).

D. J., Odeon, Salisbury: Your Money or Wife, Wedding in Springtime (2). **Webb, N.,** Gaumont, Yeovil: Wedding in Springtime. **W. R.,** Gaumont, Wallasey: Operation Petti- **Walker, J.,** Odeon, Hove: Your Money or Wife, Summer of the Seventeenth Doll (2). **E. P.,** Odeon, Reading: Happy Anniversary. **C. B.,** Odeon, Camberwell: Our Man in **Woodman, C.,** Odeon, East Ham: Our Havana. **Wilkinson, L.,** Odeon, Nottingham: Beach. **Webb, W. L.,** Gaumont, Camden Sink the Bismarck! **Wilmot, G. A.,** Odeon, mpton: Happy Anniversary. **Wells, A. A.,** Peckham: Theatre publicity. **Weatherhead,** Kings, Bristol: Carry on Constable. **Watson,** lite, Middlesbrough: John Paul Jones, The Case Laurent, The Man Who Could Cheat Death **Woodhouse, J.,** Wicker, Sheffield: The Girl arie. **Winterson, S.,** ABC, Dover: Theatre **Williams, G.,** Regent, Chatham, Tamango, Way Stretch, The Bramble Bush (3). **Wyatt,** Ritz, Edgware: Bottoms Up, Public relations, on Constable, Inn For Trouble (4). **Wing,** Plaza, South Woodford: Sink the Bismarck! **C. B.,** Odeon, Camberwell: Anatomy of a r, Beloved Infidel (2). **Webb, W. L.,** Gaumont, en Town: Career, **Wilkins, T. B.,** Odeon, Ken- Anatomy of a Murder. **Webb, W. L.,** ont, Camden Town: The Battle of the Sexes. **er, H. I.,** City, Carlisle: Tommy the Toreador, a Circus (2). **Williams, A. E.,** Odeon, Ealing, Anniversary. **Wallworth, H.,** Essoldo, Pillow Talk. **Walsh, H.,** Empire, Ashton- r-Lyne: Expresso Bongo. **Williams, A.,** Granada, cot: Expresso Bongo. **Wilkins, T. B.,** Odeon, ington: Operation Petticoat. **Weatherhead, P. J.,** s, Bristol: The Angry Silence. **Ward, N.,** Im- l, Birmingham: Upstairs and Downstairs, Third on the Mountain, Journey to the Centre of Earth, The Best of Everything, They Came to dura, Public relations (6). **Wilson, B. H.,** Ritz, terworth: A Night to Remember. **Wells, A. A.,** eon, Peckham: Too Young to Love. **Wilson, H.,** Ritz, Lutterworth: Left, Right and Centre. **atson, C. S.,** Elite, Middlesbrough: The Bramble sh. **Whittaker, T.,** Savoy, Wolverhampton: The amble Bush. **Watts, D.,** Odeon, Salisbury: The orse Soldiers. **Webb, W. L.,** Gaumont, Camden own: Anatomy of a Murder. **Watts, D. J.,** Odeon, Salisbury: They Came to Cordura. **Walker, E.,** Gaumont, Hanley: The Devil's Disciple. **Wright, F.,** Regent, Gt. Yarmouth: Tamango, Press publicity, Bottoms Up, The Angry Silence (4). **Williams, M. S.,** A/M., Astoria, Brighton: Giant.

KINE.-MGM SHOWMANSHIP CONTEST

A long 'Daisy' chain of events

A REALLY comprehensive campaign for "Please Don't Eat The Daisies" comes from **J. R. Thompson,** of the Odeon, Bromley.

Spread over a period of five weeks, he started publicising playdate with several teaser posters, in the style of eye-test cards, giant targets, slogan strips and a large calendar, giving the number of days to playdate.

Throwaways consisted of overprinted book pages, serviettes, novelty record heralds and daisy seeds in packets which were distributed throughout a wide area.

A novel gimmick unit placed in the foyer was the "brain-child" of the chief projectionist. This was an illuminated poster with chasing lights effect worked via an old gramophone turntable.

Street stunts included a member of the staff walking around town with credits, similar to a sandwichboardman, a wheelbarrow containing earth and imitation daisies, pushed by a gardening type, and the national milk tie-up, resulting in posters on roundsmen's vehicles and the distribution of bottle collars via the deliveries.

Several good competitions were arranged including one with the Canine Defence League who offered a dog for the main prize. Enrolment centres were set up and the whole promotion completed with pamphlets, posters and foyer presentation. Spratts, Ltd., also joined with this scheme.

A "Happy Family Contest" was another idea whereby entrants were invited to select the qualities essential for a happy family. Publicised by heralds, press and displays, this competition proved very popular.

Foyer presentations consisted of photographs and literature linked with road safety and a second unit showed the work of the Bromley Photographic Club. On the front-of-house a stereo record player was built into eye-catching artwork and played at regular intervals. Stair risers carried advance plugs.

Many editorials

The Lewisham Journal printed the painting contest block, while together with the *Bromley and Kentish Times* many editorials about the activities of this campaign were included.

To make the opening performance a memorable occasion the Mayor and Mayoress along with VIP's and a coach load of old folk were guests of the management resulting in good press and goodwill for the theatre.

Small notices with title and theatre were used on grass verges and in parks; newsagents displayed contents bills, reading "D. Day at the Odeon and The World's Happiest Family visit the Odeon."

Members of the Doris Day Fan Club attended the theatre.

A total of 15 miscellaneous window tie-ups were secured to complete this campaign carried out in a first-class manner.

Another manager to exploit "Please Don't Eat The Daisies" was **F. E. Brissenden** of the Gaumont, Dover. Good use was made of the national milk tie-up with two dairies co-operating by placing posters on their vehicles and bottle collars on the deliveries. Sixteen sheet sites posted for the June Dairy Festival were also utilised.

Notices to the public, contained film title plus theatre credits and were sited in two local parks. Daisies were growing around them and they created favourable comments.

A dance band playing weekly in the town hall ballroom, plugged the numbers featured in the film.

In advance of playdate the theatre staff all wore imitation daisies.

Perhaps the most novel idea entailed the use of a dog, complete with double-sided coat containing credits. This dog was exercised regularly around town and attracted favourable attention to playdate.

R. W. G. Bennett of the Gaumont, Nottingham, also chose "Please Don't Eat The Daisies" for special exploitation.

Contact was made with the largest local dairy who agreed to distribute five thousand milk bottle collars and the milk posters.

Daisy cut-outs were used to decorate the front-of-house along with locally produced artwork.

One thousand throwaways and glossy postcards were distributed, and miscellaneous traders placed tie-up cards in their shop windows.

Bottles and bookmarks

Assistant manager **R. A. Baker** of the Hippodrome, Colchester, sends a campaign for "Please Don't Eat The Daisies." Bottle collars were featured in a major milk promotion, embracing vehicles, and shops of local dairies, who utilised national posters and film materials

Bookmarks were distributed by libraries, supermarkets and newsagents.

Attractive flower girls, with decorated trays of imitation daisies walked around town visiting busy spots giving away the flowers.

Newsagents' advertisement boards were used for siting glossy postcards.

Plugs over the PA system were made in the Corn Exchange during wrestling and dance nights.

A mobile PA unit was utilised for spreading the news about playdate.

Among other items carried out, were stills and showcards on factory bulletin boards, plugging of Doris Day records and window spots.

From the Gaumont, Wimbledon, comes a campaign for "Please Don't Eat The Daisies" submitted by **F. W. Pearman.**

The highlight of this campaign was the national milk promotion. Four thousand collars were used on bottles of milk delivered by roundsmen of the Co-operative Society, and numerous milk posters were featured in miscellaneous shops.

Another scheme was linked with the National Canine Defence League who again donated a dog as the prize in a competition featuring the painting block. The Wimbledon press gave editorial to the competition which was publicised via leaflets, posters and press. Enrolment centres for the League were set up and literature overstamped with credits were distributed. Several pet shops co-operated with displays.

Small tags, printed with playdate details were attached to the handles of parked cars, and to the parcel deliveries of local carriers.

Pages of the book of the film were used to publicise the film and a rubber stamp was put into operation on paper bags, money containers and confectionery.

RENTERS' NEWS

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Colour newsreel of racing at Cowes

ONE of the most picturesque events of the year is the Cowes Regatta which will be covered in Eastman Color by British Movietone News for release in today's (Thursday's) edition.

The distributors, 20th Century-Fox, will, as usual, dispatch all editions in time for national screening today.

Anglo's 'Peeping Tom' approved in Eire

THE Anglo Amalgamated Michael Powell production, "Peeping Tom," has now been approved for exhibition in Eire on a limited certificate allowing it to be shown to adults of 18 years and over.

The film is now playing to very large audiences all over this country. It did fine box-office business on its first runs in Liverpool and Cardiff in particular.

More records fall to 'Mouse' in New York

CARL FOREMAN'S "The Mouse That Roared" continues to break records in America. Produced by Walter Shenson for Open Road Films, and starring Peter Sellers, Jean Seberg and William Hartnell, the Technicolor comedy recently played six subsequent-run art houses in New York, breaking house records in five of them.

"The Mouse That Roared" played to packed houses for six months at the Guild Theatre in New York.

Lisbon takes to 'Carry On' series

ANGLO'S "Carry On" series of comedies have been enjoying remarkable box-office business in a number of overseas territories, where they are being released by JAROFD.

In Portugal, at Lisbon's Sao Jorge cinema, "Carry on Nurse" has recently proved a hit with cinemagoers. So popular was the film, that it was immediately followed by "Carry on Sergeant," which is currently playing to tremendous business.

And, with Lisbon so "Carry on" conscious, "Carry on Constable" is scheduled to follow on with equally fine results anticipated.

'From The Terrace' wins her a contract

AS a result of her work in "From The Terrace," which opens at the Carlton, Haymarket, today, Thursday, actress Ina Balin has been signed to a long-term contract by Twentieth Century-Fox.

In the film, which is based on John O'Hara's best-seller, and directed by Mark Robson, she plays the girl who wins Paul Newman from his wife, Joanne Woodward.

She has appeared on Broadway as the leading lady in "Compulsion" and also played in "A Majority of One."

100,000th patron sees 'Suddenly, Last Summer'

THE 100,000th patron to see "Suddenly, Last Summer" passed through the doors of the Columbia Theatre on July 28, marking a tremendous achievement for Sam Spiegel's Horizon British production and Columbia Pictures' release now in its 13th week.

The lucky customer, 18-year-old Jane Dickinson of Billericay, Essex, was presented with a bottle of champagne and an orchid by the Columbia manager, Douglas Brister.

Miss Dickinson also received a cable of congratulation from Elizabeth Taylor in New York.

The cable read: "To the 100,000th 'Suddenly, Last Summer' patron at the Columbia Theatre. I only wish I could be there to greet you personally and thank you for your part in making this film the big hit it is. Warmest regards—Elizabeth Taylor."

"Suddenly, Last Summer" was directed by Joseph L. Mankiewicz from a screenplay by Tennessee Williams and Gore Vidal.

'Nurse' arrives in an ambulance

A NOVEL publicity stunt was carried out at Perth, Australia, when Anglo's "Carry On Nurse" was delivered at the airport.

Three nurses collected the print and rushed it to the theatre in a Red Cross ambulance.

The stunt drew big crowds to the theatre and received publicity in the national press.

The proceeds from the premiere of "Carry On Nurse" were donated to the Nurses' Memorial Centre. This tie-up was arranged with the co-operation of the Royal Australian Nursing Federation, to boost the season of "Carry On Nurse" at City Theatres' Grand Theatre.

Columbia to film 'Bye, Bye, Birdie'

FOLLOWING spirited bidding by nearly every major film company, Samuel J. Briskin, vice-president in charge of West Coast activities, has announced that Columbia has acquired the motion picture rights to the Broadway musical comedy hit, "Bye, Bye, Birdie."

The picture is scheduled to be the most ambitious musical comedy in the company's history.

Discussions are now under way at the studio for Gower Champion to repeat his Broadway assignment, as director of the motion picture.

Mike Stewart, who wrote the musical comedy for the Broadway stage, has been signed to prepare the screenplay. Charles Strauss and Lee Adams, who wrote the musical score, will repeat their assignment and will write additional material for the screen version.

Ed Paulus, who produced "Bye, Bye, Birdie," on Broadway will act as co-producer for the film.

Production is scheduled to start in the autumn of 1961.

'Huckleberry Finn' on release

MARK TWAIN'S "The Adventures Of Huckleberry Finn" makes its appearance in two mediums this month—on the screen as a new MGM picture and in paper-back book form as the latest release by Fontana.

The film, "The Adventures of Huckleberry Finn," was produced by Samuel Goldwyn Jr., and tells the classic tale through a cast that includes Tony Randall, Mickey Shaughnessy, Patty McCormack and Buster Keaton.

In CinemaScope and Metrocolor, it has already scored on pre-release, and will start general release in the London area on August 15.

TOO MANY UNIONS

—continued from page 3

of employers would be better served.

Sir Tom told KINE: "This is an extremely large and delicate operation and it's for that reason that I am arranging a series of informal talks, rather than call a mass meeting.

"I hope these will be completed by the autumn, and if there is co-operation—and I have no reason to think there won't be—we might be able to make a start by the middle or end of next year.

"I think we are all agreed on the broad issue, that there are too many unions. The question now is to decide which is the best remedy.

"Conditions have changed so rapidly in the industry these last few years that the present number of unions has become top heavy and unmanageable. As it stands, we are not doing ourselves justice."

On NATKE's domestic front Sir Tom hopes this week to fix a date for the meeting with the studio division committee. This follows the union's dissatisfaction with the Industrial Court's recent awards on claims regarding pay differentials in studios, and will examine and decide the union's policy on the matter.

TRADE SHOWS

LONDON

August 8:

Trudi (featurette); two shorts. British Lion. Own Theatre. 2.30 p.m.

Il Tetto (U). Gala. La Continentale. 11 a.m.

August 9:

The Time Machine (A). MGM. Own Theatre. 10.30 a.m. and 2.30 p.m.

It Started in Naples (A). Paramount. Plaza. Piccadilly Circus. 10.30 a.m.

Murder A La Carte. British Lion. Own Theatre. 2.30 p.m.

Eternal Ecstasy (X). Gala. Gala-Royal. 2.30 p.m.

August 10:

The Fanatics. British Lion. Own Theatre. 2.30 p.m.

MANCHESTER

August 9:

The Hypnotic Eye. Warner-Pathe. Theatre Royal. 10.30 a.m.

LATE EXTRAS (LONDON)

August 5:

Three shorts. Warner-Pathe. Corner Theatre, Soho Square. 11 a.m.

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K.'E. Booking Guide

TRADE SHOW OFFERS—JULY, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
AFFAIR MENT, THE	——	United Artists	125	A	11,277	Jack Lemmon ... Shirley MacLaine Fred MacMurray	Comedy drama. Excellent "light entertainment" and infallible box-office proposition (C)	July 21	Oct. 3
BELLBOY, THE	——	Paramount ...	72	U	6,477	Jerry Lewis ... Alex Gerry	Crazy comedy. Happy-go-lucky star "double-bill," with particular appeal to youngsters (CC)	July 25	July 28
*BIG DAY, THE	Br./E. 25531	British Lion ...	62	A	5,595	Andree Melly ... Donald Pleasence	Business drama. Very good British "support" (C)	July 14	Sept. 5
*†BRIDES OF DRACULA, THE	Br./E. 25520	Rank	85	X	7,674	Peter Cushing ... Martita Hunt Yvonne Monlaur	Period horrific. Cast iron British series thriller (NC)	July 7	Aug. 29
CAVERNS OF VICE, THE ...	——	Gala ...	84	X	7,692	Marina Petrova ... Pero Alexander	Sex melodrama. Saleable Continental "Lyceum" (NC)	July 21	Not Fixed
*†DOCTOR IN LOVE	Br./E. 25546	Rank	97	A	8,709	Michael Craig ... Virginia Maskell James Robertson Justice	Clinical comedy. Excellent British light booking (C)	July 7	Aug. 22
DOG'S BEST FRIEND, A ...	F.25548 ...	United Artists	70	U	6,316	Roger Mobley ... Marcia Henderson	Melodrama. Reliable "second" (C)	July 21	Aug. 8
*ENTERTAINER, THE	——	British Lion ...	96	X	8,650	Laurence Olivier ... Joan Plowright Brenda De Banzie	Comedy melodrama. Ticklish British title and star booking (NC)	July 21	Oct. 24
FOUR FAST GUNS	F.25538 ...	Renown ...	71	U	6,407	James Craig ... Martha Vickers	Outdoor melodrama. Reliable "second" (C)	July 7	Aug. 28
†FROM THE TERRACE	——	20th Century-Fox	143	X	12,948	Paul Newman ... Joanne Woodward	Romantic melodrama. Very good adult fare (NC)	July 21	Aug. 15
GALLANT HOURS, THE ...	F. 25541 ...	United Artists	115	U	10,422	James Cagney ... Dennis Weaver James T. Goto	Dramatic documentary. Booking mainly on title and star (C)	July 7	Not Fixed
GAME OF LOVE, THE ...	F. 25514 ...	Gala-Films de France ...	84	X	7,614	Francoise Brion ... Bernadette Lafont	Comedy drama. So-so Gallic "light" booking (NC)	July 7	Not Fixed
GREAT ST. LOUIS BANK ROBBERY, THE	F. 25549 ...	United Artists	68	A	6,125	Steve McQueen ... Molly McCarthy	Melodrama. So-so "second" (C) ...	July 21	Not Fixed
*†HELLO LONDON	——	Regal ...	78	U	7,020	Sonja Henie ... Michael Wilding Eunice Gayson	Comedy. Acceptable title and star "quota" (CC)	July 28	Not Fixed
I PASSED FOR WHITE ...	F. 25544 ...	Warner-Pathe	91	A	8,267	Sonya Wilde ... James Franciscus	Racial melodrama. So-so "double bill" (C)	July 14	Not Fixed
†ICE PALACE	——	Warner-Pathe	124	U	11,162	Richard Burton ... Carolyn Jones Robert Ryan	Romantic melodrama. First-rate popular booking and woman's film (C) ...	July 21	Aug. 22
INHERIT THE WIND	F. 25537 ...	United Artists	128	A	11,527	Spencer Tracy ... Frederic March Gene Kelly	Court room melodrama. Outstanding prestige and box-office proposition (C)	July 7	Not Fixed
*JUST JOE	Br./E. 25530	Archway ...	73	U	6,527	Leslie Randall ... Joan Reynolds	Domestic comedy. Passable secondary hall quota (C)	July 7	Not Fixed
†LAST DAYS OF POMPEII, THE	——	United Artists	96	A	8,768	Steve Reeves ... Cristina Kauffman	Spectacle. Very good popular hokum (C)	July 21	Aug. 1
*LIGHT UP THE SKY	Br./E. 25515	British Lion ...	90	A	8,075	Ian Carmichael ... Tommy Steele Benny Hill	Comedy. Capital British star light booking (C)	July 7	Sept. 5
†LOST WORLD, THE	——	20th Century-Fox	98	—	8,730	Michael Rennie ... Jill St. John Claude Rains	Hectic horror-comic. Very good title and star novelty booking (C)	July 28	Aug. 29
NOOSE FOR A GUNMAN ...	——	United Artists	69	U	6,214	Jim Davis ... ... Barton MacLane	"Outdoors." Good "second" (C)	July 14	Aug. 1
OKLAHOMA TERRITORY ...	——	United Artists	67	U	6,033	Bill Williams ... Gloria Talbott	Alfresco melodrama. Reliable "second" (C)	July 21	Aug. 22
PARIS STREETWALKER ...	——	Miracle ...	98	X	8,820	Francoise Arnoul Raymond Pellegrin Pierre Cressoy	Melodrama. Exploitable industrial fare (NC)	July 7	Not Fixed
PLEASURES ARE PAID FOR	——	Cross-Channel	70	X	6,300	Suzanne Bech ... Klaus Pagh Vera Stricker	Melodrama "gimmick" offering solely for secondary halls (NC)	July 7	Not Fixed
†POLLYANNA	——	Disney ...	134	U	12,099	Hayley Mills ... Jane Wyman Richard Egan	Small town comedy melodrama. Excellent popular and family entertainment (CC)	July 28	Not Fixed
RAINBOW GAME, THE ...	——	Cross-Channel	93	X	8,450	Mai Zetterling ... Alf Kjellin	Sex melodrama. Ticklish art house fare (NC)	July 7	Not Fixed
RAYMIE	F. 25545 ...	Warner-Pathe	72	U	6,466	David Ladd ... Julie Adams John Agar	Piscatorial parable. Good "second" (C)	July 14	Aug. 1
ROSES FOR THE PROSECUTOR	F. 25534 ...	Gala	97	A	8,802	Martin Held ... Walter Giller	Satirical comedy-melodrama. Very good commercial "Continental" (C)	July 7	Not Fixed
*SANDS OF THE DESERT ...	——	Warner-Pathe	92	U	8,305	Charlie Drake ... Sarah Branch Peter Arne	Slapstick extravaganza. Capital British star light booking (C)	July 14	Aug. 1
SNOWBALL	——	Rank	68	U	1,120	Gordon Jackson ... Zena Walker	Melodrama. Very good British "second" (CC)	July 21	Aug. 1
STORY OF RUTH, THE ...	F. 25542 ...	20th Century-Fox	132	U	11,836	Elana Eden ... Stuart Whitman	Biblical melodrama. Excellent general booking (CC)	July 14	July 25

Chapter Play

ALI AND THE CAMEL... ...	——	CFF	17	U	8 episodes approx. 17 min. each	Mohammed Rifai ... Alan Rodman Abdul Daabub	Children's adventure story. First class children's serial (CC)	July 28	Not Fixed

Reissue

HITCH-HIKER, THE	——	Archway ...	64	X	5,766	Edmond O'Brien ... Frank Lovejoy	On the run melodrama. So-so crime "second" (NC)	July 7	Not Fixed

(CC) Excellent for Children (C) Suitable for Children (NC) Not for Children *British Quota Picture †In Colour

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